

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 14, 1919

PRICE TEN CENTS



VERA BURT

THE NATIONAL THEATRICAL WEEKLY

Dear Friends:-

America
May 14/19

Here's a friendly tip
that's a sure pop
100 to 1 bet.

The greatest ballad
hit in years my friends,
is "Friends".

Sincerely
Countersigned *P. J. Kornhauser*

<i>Douglas</i>	<i>Joe Fuchs</i>	<i>Mort Schaffer</i>	<i>Jessie Whiteley</i>
<i>Al Dasher</i>	<i>Harry Cox</i>	<i>Dave Draper</i>	
<i>Lew Mahan</i>	<i>Fred Auger</i>	<i>Elton Setzler</i>	<i>Hoffmeyer</i>
<i>Chas J. Carday</i>	<i>Fred Langford</i>	<i>Will Stevens</i>	<i>Wente, rustic.</i>
<i>Bob Miller</i>	<i>Frederick Echols</i>	<i>Elmer Clapp</i>	<i>E. Hughes</i>

Of course it's published by
our friend's friend
Leo Feist

me too

Giff Odome

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ZIEGFELD SAVED WAYBURN FROM CLUTCHES OF MARSHAL

Paid Judgment of \$580 Rather Than See His Girl Show Producer Go to Jail Under Body Attachment. Brunton Studios Had Sued Him

If Flo Ziegfeld had not come across with \$580 in cash recently, Ned Wayburn, who teaches the girls in the Ziegfeld shows how to cavort, would have been arrested by a city marshal and taken to the county jail, in accordance with a body execution against Wayburn held by City Marshal Greenblatt.

This was learned last week following the entry by the clerk of the Third District Municipal Court of a satisfaction of judgment in a suit brought by John Brunton, manufacturer of theatrical novelties and stage properties, against Wayburn, for \$525. Judge Murray rendered a judgment against Wayburn for the amount sued for, which, with costs, brought the amount up to \$563, added to which were marshal's fees, which made the amount total \$580, the sum that Ziegfeld paid.

According to the complaint, Albert De Courville, the London producer, while in this country during the Summer of 1917, desired to purchase some spark points from Brunton, the points being attached to steel plates on the heel, and, when rubbed along an emery floor while dancing, created flashes of light. This is one of Brunton's stage novelties, and was first used by Wayburn on the heels of the girls' slippers in the "Century Girl" show which he staged. It was there that De Courville saw the novelty and desired it for his own show in London.

Wayburn arranged with Brunton that he should sell De Courville the spark points, Brunton agreeing to accept \$5.25 per thousand, all over that received by Wayburn to be retained by the latter. Wayburn made the deal and instructed Brunton to deliver 10,000 spark points to De Courville at the Hotel Knickerbocker, where the latter was living at the time. This Brunton did.

But when De Courville paid for the goods with a check made payable to Wayburn and drawn on a London bank, the check also being "greatly in excess" of the amount called for in Brunton's arrangement with Wayburn, Brunton refused to leave the spark points with De Courville.

However, the complaint alleges, Wayburn was communicated with, and advised Brunton to leave the goods, promising, the complaint says, to pay Brunton the money just as soon as the check cleared Wayburn's and De Courville's bank. Brunton left the goods, relying on Wayburn's promise to turn the proceeds of the check over.

But Wayburn failed to turn the money over, the complaint states, repeatedly promising to do so on several occasions. So Brunton brought suit, alleging the unlawful retention by Wayburn of the money he collected from De Courville.

Nat Schneider, business manager of the Brunton Studios, who was recently discharged from the army, testified to the transaction between Wayburn and Brunton, and, upon his testimony at the trial, which Wayburn and his attorney failed to attend, Judge Murray granted a judgment on which were endorsed the words: "Defendant is subject to arrest and imprisonment."

The same day the judgment was granted a body execution was issued to Marshal Greenblatt, who, together with Schneider, went atop the New Amsterdam Theatre, where they found Wayburn sitting at a table in conference with Flo Ziegfeld, Dave Stamper and T. B. McDonald, the latter constructor of stage properties for the Ziegfeld shows.

When the marshal, in the presence of the others, explained to Wayburn the purpose of his visit and asked Wayburn to accompany him to the county jail, Wayburn is reported to have questioned the marshal's right to take him from the premises. Then Ziegfeld appealed to Mc-

Donald to intercede with Brunton to call the marshal off for the time being.

Finally, Ziegfeld sent for Victor Kiraly, manager of the "Midnight Frolic," and after ascertaining the amount necessary to have Wayburn released from the clutches of the law, instructed Kiraly to bring the money in cash. This the latter did. Upon receipt of the money, the marshal departed, leaving Wayburn very much chagrined among his friends.

Those who know the story say it was quite an afternoon's "frolic" for Wayburn.

GETS DUMONT PLAYBILLS

PHILADELPHIA, May 8.—Pursuant to the wish of her late husband, Mrs. Frank Dumont will give to Harvard University the greater part of Mr. Dumont's collection of playbills and posters to be added to the collection now in possession of that institution.

This gift of Mrs. Dumont is in repayment of a favor which her husband had received at the hands of Harvard University in connection with a playbill of his first appearance.

This bill bears the announcement "For two nights only at Rand's Hall, Albany, N. Y., the inimitable and only Arlington and Donnike's Minstrels, from 585 Broadway, New York, will appear," and sets forth in the program that "Annie of the Vale" will be sung by Master Frank Dumont."

This bill Frank Dumont had sought for fifty years, but nowhere could he find one. He attended the sale of every collection of theatrical and minstrel playbills in the hope that he would find it, but in vain.

Finally, a few weeks before his death, he received word that the much coveted playbill had turned up in the great Shaw collection which was originally assembled in Chicago but had passed into the possession of Harvard University. A photographic *fac simile* of the bill was offered to Dumont, but he begged for the original, with the promise that, at his death, it should revert to Harvard. His pleading won his cause and less than a week before the old minstrel dropped dead the longed-for treasure arrived.

For this courtesy on the part of the curators of the show collection at Harvard, Dumont determined to repay them with interest many times over by giving to them the best of his collection. While there were many collections of purely dramatic bills in the United States that far outclassed Dumont's as to rareness and quantity, his collection of minstrel playbills was conceded to be the best extant, and with the Shaw and Dumont collections Harvard can justly boast of having the best in these branches to be found in this country.

RING STOLEN, DANCER NABBED

Ewald Voss, aged 20, of No. 49 Bradhurst avenue, was arrested at the Cafe de Paris, formerly Rector's, 1600 Broadway, Saturday afternoon, charged with the theft of an \$1,800 diamond ring from Madame May Jeannette, of 231 Riverside Drive, a Fifth avenue dressmaker. It is alleged that Voss, who gave his occupation as a "dancer," was dancing at the Cafe with Madame Jeannette's daughter Saturday. A jewelry salesman was trying to sell the mother some rings at the same place. Voss, it is alleged, asked her if he could look at several of her rings, and, it is charged, kept one of them on his finger when he resumed dancing with the daughter. Detectives Fitzgerald and Dennison, who made the arrest, discovered it under a couch cushion.

A couple had been "sitting out" dances on that couch all afternoon and nearly fainted when they saw what the dick's had found.

KELLER STARTS PRODUCING

"While You Wait" is the title of a new novelty musical show being produced by Edward S. Keller, the booking agent, and Elwood Bostwick, which is scheduled to open in Baltimore, June 2, playing in Washington the following week and opening at a Shubert house here after the Washington engagement.

The show, in three acts, was written by Adelaide French and Lewis Allen Browne, the latter one of the authors of "Please Get Married," Victor Adams writing most of the musical numbers. The cast will be headed by Jessie Busley and Bob Albright, and will include Pelham Lynton, James Morrison, George Bancroft, Marion Rogers, Gordon Eldred, Leightner Sisters and Alexander, James and Betty Morton, Gray and O'Rose, Adele Albin, Joe La Vaux, Harry Irving, and Harry Green, who closed last Saturday night with the "Follies" in Boston. Harry Irving is staging the dance numbers.

Keller and Bostwick recently organized the Keller and Bostwick Corporation, capitalized at \$50,000. It is this corporation which is producing "While You Wait," and, early next season, it plans to produce two more plays. One will be a musical comedy by Lewis Allen Browne called "The Poster Girl," and the other will be a farce by Adelaide French and Lewis Allen Browne, called "When Rita Goes to Reno." Later on the corporation plans to produce still another play, a three-act drama by Elwood Bostwick called "Opportunity."

BALTIMORE'S SUNDAYS OPEN

BALTIMORE, Md., May 12.—Marshal Carter, head of the city police department, announces that it is not his intention to interfere with amusement parks taken into the city under the new annexation ordinance. He said that inasmuch as thousands of people go Sunday for an outing and for relief from the heat of the city, he saw no reason for closing the amusement centres on that day. No games of chance will be allowed, but this would not operate against games of skill, or against purely amusement features, either on week days or Sunday. Sale of soft drinks and other "kickless" refreshments will be allowed.

REVIVE "HERE COMES THE BRIDE"

"Here Comes the Bride" is now being revived for a tour of the camps, opening at Camp Mills with the intention of sending the company out on the one-night stands next season. The play is being produced by Edward Pepple, represented by E. G. Davidson. The cast includes, in addition to Eugene Desmols, the leading man, and Georgia Bur Dell, the woman lead, Thomas Meegan, Frank Backes, William Vaughan, Russel Clark, Robert Bennett, Frank Walsh, William Phillips, George Harcourt, Clyde Veaux, James O'Neill, Beulah Pearl, and Frances Hall.

DUDLEY AND LEE SPLIT

Edgar Dudley has taken over the stock held by Al Lee in the Dudley and Lee Corporation, recently organized with a capitalization of \$5,000 to do a general booking business and with offices in the Strand Theatre Building. Lee will establish himself elsewhere and Dudley will continue to run the business in the offices heretofore shared by both of them, the latter explaining, last week, that the split is not the result of any differences existing between them, but merely the decision of Lee to withdraw from the corporation and act for his own interests in the future.

LUBOWSKA SAILS JUNE 6

Lubowska, the Hippodrome dancer, and a company of twenty-four will sail June 6 for a tour of the legitimate houses of South America under the management of Richard Pitrot. The ballet cast will include J. Alverna, musical director, and Mrs. Alverna, prima donna, who have just arrived in New York from Africa.

LYLE ANDREWS TO PRODUCE

Lyle D. Andrews and Walter N. Lawrence have accepted for early production a new melodramatic farce by Stephen Chaplin, which has not, as yet, been named. It will be placed in rehearsal immediately for an early Broadway presentation.

"AMONG THE GIRLS" OPENS

NEW HAVEN, Conn., May 9.—"Among the Girls," a musical play in three acts, was presented at the Shubert Theatre here to-night, by Selwyn and Company and was heartily received.

The work is a musicalized version of "Seven Chances," by Roy Cooper Megru, which had great success in New York several seasons ago. Megru and Henry Blossom started work on the re-making of the play but, before they had completed it, Blossom died, and then Megru called in Glen Macdonough and R. H. Burnside, who completed it.

Raymond Hubbell is responsible for the music and Burnside and Julian Mitchell staged the piece. It tells the story of the will of a rich uncle, by the terms of which a young man must marry before a given time or lose a legacy. A girl is in love with the young fellow but refuses to marry him because of his money, and there are six others, to each of whom he proposed only to be accepted by the last, or seventh chance.

All the brightness of the original work has been retained in the book and the lyrics are, for the most part, good. The musical numbers are not of the best, but two of them, "Sayonara" and "In Dreams Alone" are very pleasing.

Of the company, Renee Delting, for her singing, and Evelyn Cavanaugh, for her dancing made the best impression. The chorus, though small, is pretty and well costumed.

WILL USE "FOLLIES" TITLE

Bernard Gallant, manager of the Greenwich Village Theatre, declared early this week that he "will utterly disregard the notice" which Flo Ziegfeld sent him last week by registered mail to eliminate the word "Follies" from the title of the new musical show which opens at the little playhouse early next month.

Ziegfeld's notice to Gallant to refrain from using the word "Follies" in connection with the Greenwich Village show recalls the time in 1917 when he unsuccessfully attempted to legally restrain Gus Hill from using the word in the title of the latter's show called "Gus Hill's Follies." Ziegfeld obtained an injunction from Justice Shearn in the Supreme Court against Hill's use of the word, but, on appeal, the higher court was unanimous in dissolving the injunction and holding that the word "Follies" could be used by anybody, providing it was preceded by a name or words that left no doubt as to whose Follies was being advertised.

Among the principals who have thus far been engaged for the "Greenwich Village Follies" are Ed Wynn, Bert Hanlon, Frisco, James Watts.

PALISADES PARK OPENS

In spite of the downpour of rain, Palisades Park opened Saturday according to announcement and kept open afternoon and evening. The rain continued from the opening hour at noon to the closing at night and, as a consequence, there were no visitors.

The park, this year, has more paid attractions and a good line of free ones. In the latter list are the Aerial Lavilles, the Jack M. Vorl Troupe, the Riza-Larsen Troupe and the Ricardo Brothers, all acrobatic acts of merit. The long list of paid attractions are: The Scenic Railway, Carrousel, Racer, Sleigh Ride, Virginia Reel, Underground Tunnel, Bee Hive, Ferris Wheel, Whirl Pool, Gravity Ride, Shooting the Rapids, Circle Swing, Frolic, Third Degree, Mystic Maze, Figure Eight, and the Whip. Besides these there is the large dance hall.

HOWARD TO START REHEARSING

"Spring Love," the musical play which Joe Howard is to produce and appear in will be placed in rehearsal here June 1, it was learned last week. Jack Mason has been engaged to stage the musical numbers and negotiations are pending with Edgar MacGregor to stage the piece.

MacGregor, last week, revamped the entire first act of "La La Lucille," the latest musical play produced by Alfred E. Aarons and which opened this week in Boston. The piece, it is said, will open here at the Henry Miller Theatre.

LONDON ACTORS WIN FIGHT FOR STANDARD CONTRACT

West End Managers Make Concessions on Every Point, C. B. Cochran, Alone, Refusing to Recognize the A. A.

—Later, Shows Signs of Weakening.

LONDON, Eng., May 12.—The Actors' Association has won a signal victory in its fight for a standard contract, in so far as the dramatic producing managers are concerned, and the difficulty between it and C. B. Cochran over the "Cyrano de Bergerac" production, while not absolutely settled, has progressed to a point that makes an early settlement probable.

The trouble between Cochran and the Actors' Association had its origin in his absolute refusal to recognize that body or to deal with it in any way whatsoever. He went so far as to refuse to engage any actor who was a member of the association.

Since his return from France, however, Cochran is in a more conciliatory mood. He now expresses sympathy for the poorer paid members of the profession and declares he has no objections to the demands made by the Actors' Association but only to the methods adopted.

There are probably two reasons for Cochran's change of heart. First, that the West End Theatre Managers have agreed to give the actors a standard contract, granting concessions on nearly every point. Second, that the Labor Minister agreed that the actor was justified in resisting the threat of Cochran against his right to organize.

Since the birth of the association on January 1st, 1919, that organization has done much for the betterment of the actor. Cool and wise heads have had control of the leadership and, as a result, much has been accomplished, and much more will be accomplished.

Sidney Valentine, Chairman of the Council of the A. A., gives out the following points of the standard contract that have been agreed upon by the West End Theatre Managers and the A. A.

First—All engagements shall be either for the run of the piece, or for a period of not less than four weeks, with fourteen days' notice thereafter, on either side. A week shall consist of eight performances and every performance over eight shall be paid for at the rate of one-eighth per performance.

No actor shall receive less than \$15 per week of eight performances.

As regards the commencement of salary, the date of production shall be stipulated in the contract, and full salary shall be paid from that date, or from a date not more than one week thereafter, thus providing for the postponement of a production.

No actor shall be liable to dismissal, during a run, on account of illness, unless such actor shall have been absent for more than fourteen days in a period of three months.

Any actor receiving less than \$50 per week, and, at the period of rehearsals, not being in receipt of a salary, shall be paid at the rate of \$2.50 per rehearsal of not more than six hours' duration, excluding a halt for rest and refreshments. There shall be no Sunday rehearsals, except by mutual consent, and if such a rehearsal is held the actor shall be paid double the rate of week days. Special photograph calls are to be treated as rehearsals.

An actor shall be paid only for such rehearsals as he shall be called upon for and the time shall begin when all the actors called are present. But no actor, receiving payment for rehearsals, shall receive less than \$10 per week from the date of the first rehearsal.

All character or special costumes shall be found by the management. No actor shall be asked to provide any costume which cannot be used by him in his private life. Actors receiving less than \$50 per week shall not be required to provide more than one ordinary walking or evening suit, and no actor, no matter what salary he

receives shall be asked to provide more than three such suits.

All ladies' dresses, including shoes and gloves, shall be provided by the management.

With the musical comedy producer the A. A. had a more difficult case to adjust for the reason that the musical comedy performer is seldom out of an engagement.

The length of engagements is the same as the drama but the number of performances per week is nine instead of eight and no actor shall receive less than \$15 per week.

The provision for the commencement of salary is the same as for drama. If a player is ill for more than twelve days during a period of three months he shall be liable to dismissal. Absence from consecutive rehearsals shall also make an actor liable to dismissal.

Payment for rehearsals shall be \$10 per week for the first four weeks. For all rehearsals beyond this period all performers receiving less than \$50 a week salary, shall be paid at the rate of \$15 per rehearsal week of forty-two hours, excluding Sunday; \$2.50 for every hour or part of an hour over forty-two hours, and double pay for Sunday. Rehearsals shall only be deemed to begin when all the players called are present.

Negotiations with the Touring Managers' Association are under way and the only one who has not recognized the Actors' Association is C. B. Cochran.

IDAHO FALLS GETS NEW HOUSE

IDAHO FALLS, May 13.—A new theatre which will be one of the most modern and handsome in the West is being erected in this city to accommodate road shows, feature films and play Pantages vaudeville most of the time. An investment of \$150,000 is involved in the erection of the building which will seat about 1,600 people, having, in addition to the orchestra, a balcony and mezzanine floor. There will be ten dressing rooms with all modern accommodations. The stage will be a large one and the management has already engaged a competent orchestra. C. H. Lewis will act in the capacity of manager and will probably be ready to have the house open early in September.

RELIKIN TAKES THE PEOPLES

Edwin A. Relkin and A. Schor have leased the Peoples Theatre on the Bowery until June 1 and are presenting there a Yiddish adaptation of Artibeshev's famous Russian Novel, "Sanin." The same people recently leased the old Brighton Beach Music Hall, which they will convert into a Yiddish theatre this summer.

"A Night of Love," the Yiddish musical play by A. Mesco and H. Wohl which closed at the Peoples April 27, was the last play presented by Jacob Edelstein, who holds the theatre under a long-term lease and who has sub-leased the house to Relkin and Schor for a five-week term.

"THE LIGHT" OPENING SET

"The Light," the four-act drama written by young Oscar Hammerstein, grandson of the elder Oscar, has been entirely cast and is scheduled to open in Springfield, Mass., May 10, with the following players:

Vivienne Osborne, Florence Huntington, Sadie Radcliff, Joyce Fair, Frances Clark, John Flood, Saxon Kling, Frank McGlynn, David Higgins, Brandon Peters, Gertrude Gustin. The play is being staged by Walter Wilson, and George Westlake has been appointed stage manager. Arthur Hammerstein is the producer.

WANT TO BREAK MASON WILL

The will left by John Mason, giving all of his estate, which includes \$10,000 in real estate and \$1,000 in personal property, to a friend, Lila McBurley, of 149 West Fifty-fifth street, is being contested by five cousins of the late actor, the only surviving heirs at law. They have been ordered by Surrogate Cohalen to give reasons why the will should not be probated.

Mason had married and been divorced twice. He made the will three months after his second divorce proceedings, which separated him from Katherine Krey. He died on January 12 last.

HOPPER TAKES HACKETT PART

CINCINNATI, O., May 11.—The De Wolf Hopper "Better 'Ole" company closed here last night and Hopper left for San Francisco to join the Western company. The other members left for New York with James Ashcraft, the manager.

Leonard Joek Booker, who had a minor part in the cast, has been playing the leading role in the "Better 'Ole" company in San Francisco since the sudden collapse of James K. Hackett and will continue to do so until Hopper arrives.

FANNIE BRICE SUIT SETTLED

The \$100,000 suit for alienation of affection brought by Mrs. Arnold Arndstein against Fannie Brice for the alleged stealing of the affections of her husband has been settled out of court by Herman Roth, attorney for Mrs. Arndstein. Mrs. Arndstein also filed a suit for divorce, and in the alimony arrangement reached in this provision was made for the discontinuance of the alienation suit.

INQUIRY MAY BE POSTPONED

The inquiry of the Federal Trade Commission into the vaudeville situation, now scheduled to be resumed May 15 (Thursday), may be postponed until a later date, interested attorneys stating, on Monday, that a notice of adjournment was expected from Washington on or before Wednesday. Up to the hour of going to press, though, it had not arrived.



ADA MEADE

Featured this season with "The Girl Behind the Gun," under Klaw and Erlanger, and engaged by George Lederer for a new production now in rehearsal, with Richard Pyle, Alan Edwards, Howard Johnson, Oakland Sisters, Roy Atwell, also placed by Chamberlain Brown with Mr. Lederer. Miss Meade previous to this season has appeared in "Katinka," "High Jinks" and followed Fritzi Scheff in "Mlle. Modiste."

Miss Meade has headed various stock operas in Providence, Springfield, Denver, and has appeared in vaudeville as well as at the Winter Garden. Miss Meade is under a long-term contract to Chamberlain Brown as her exclusive manager.

Next week—John Adair, Jr.

SHAKESPEARE TEMPTS FAVERSHAM

It is more than likely that the coming season will again see William Faversham and his wife, Julie Opp, doing Shakespearean roles.

Emboldened by the success of himself and Miss Opp in Shakespeare at the Lyric Theatre, some years ago, Faversham, it is whispered, is ready to compete with Robert Mantell, E. H. Sothern, Walter Hampden and the others who are preparing to do Hamlet next season.

Faversham and Maxine Elliott completed, at Montreal, last Saturday night, a tour in "Lord and Lady Algy," which began in New York City Christmas and extended to the Pacific Coast and back through western Canada. Gross takings during the twenty weeks averaged \$15,000 weekly. Business went over \$17,000 weekly in St. Louis, Kansas City, Los Angeles and Toronto and in the half-weeks played in Columbus, O., Indianapolis, Omaha, Denver, Salt Lake, Oakland, Portland, Seattle, Calgary and Minneapolis. That divided between Seattle, Victoria, B. C., and Vancouver, B. C., was the largest single week, when the gross totalled \$18,678.25.

The dozen one night stands each gave the stars an average of \$2,000 a performance, while cities such as Colorado Springs, Victoria, B. C., and London, Ont., exceeded this figure, the record house of the tour being in Victoria, with receipts reaching \$3,106.

A \$2.50 scale was charged, this being the first dramatic attraction to sustain this policy everywhere, with no single exception outside the two subway theatres played. In some cities \$3 was charged and the highest-priced seats invariably were sold first. Miss Elliott's plan to sail for England immediately made it necessary to close the tour in Montreal.

Should Miss Elliott decide to remain on the stage another season, she and Mr. Faversham will take under advisement the insistent request of managers throughout the South that they bring "Lord and Lady Algy" there next season. But Shakespeare and Broadway are calling Faversham.

STOCK CO. PUTS ON NEW PLAY

BALTIMORE, Md., May 6.—"Her Honeymoon," a play by Mildred Florence, was presented here last night for the first time on any stage by the Colonial Players. It is a comedy drama and concerns the love affairs of Claire Andrews, a young girl who marries her sister's fiancé after the sister has jilted him to avoid the recurrence of gossip and scandal of the type that has already besmirched the family name. The story of how this loveless marriage develops into a very happy union is one rich in thrilling and dramatic climaxes.

The roles are taken by Mildred Florence, Ada Dalton, Helen Davis, Douglas Doumbrill, Alba Ashley, Grace Hamilton, Roger Barker, Norman Houston and Gall Sheldon. Several Broadway managers were in the audience to look into its New York value. It was the author's first attempt at sustained drama.

PEACE SHUTS GERMAN THEATRES

BERLIN, Germany, May 10.—The following telegram has been sent to the governments of the free states, by the President of the Imperial Ministry:

"In deep distress and weighed down by cares, the German people has awaited through the months of the armistice for the peace conditions. Their publication has brought the bitterest disappointment and unspeakable grief to the entire people. A public expression ought to be given these feelings by all Germans."

"The Imperial Government requests that the free states have public amusements suspended for a week, and allow in the theatres only such productions as correspond to the seriousness of these grievous days."

LEBARON WRITES NEW PIECE

William LeBaron has written the book and lyrics for a musical comedy to be produced by Charles Dillingham, which will open out of town in the fall and come into the Globe Theatre next season. The temporary title is "The Marriage Knot."

A. H. WOODS TO HEAD LONDON THEATRE SYNDICATE, IS REPORT

Manager, Just Returned with Many New Plays, Will Organize Company to Control Houses, Is Rumor—Describes Rent Profiteering as on Colossal Scale

Coincident with the return of A. H. Woods from a four months' visit to London, Saturday, it was reported early this week that he will head an American syndicate which will build a chain of modern theatres in England.

Added strength was given to the story by his own announcement Monday that plans are now being drawn for a Woods' Theatre in Charing Cross, patterned after the Woods' Theatre in Chicago.

Mr. Woods firmly believes there is a vast fortune in the project and does not hesitate to say so. He has been doing the beaver act while abroad and passed up no chance to add to his bankroll.

Soon after his arrival in New York, it is said, the man who is unsurpassed as a picker of successful plays, had talks with prospective members of the syndicate and laid before them his ideas concerning the proposed invasion of Great Britain by Yankee theatrical magnates.

Woods will be the first American manager to build a theatre in London.

"Business over there," he says, "is unlike anything ever experienced in the history of the theatre. It is bigger than it is even over here, where we are enjoying the greatest theatrical prosperity we have ever known. I really believe that a Punch and Judy show put on in the streets of London would sell out for months. The town is so crowded and the hotel accommodations so terrible that the city intends to place four hundred tents in Hyde Park this Summer for the convenience of tourists. All this, of course, reacts to the advantage of the theatres.

American plays are particularly popular over there since the English public has been educated by American moving pictures. In the provinces, in spite of the pathetic condition of the theatres, even in such cities as Liverpool and Manchester, business is also tremendous.

"I have never seen so great a demand for theatres. Not only can the English playwrights not get a production, but people like DuMaurier, Irving and others, cannot even get into their own theatres. Profiteering in theatre rents beats profiteering in house rents over here. Managers rent theatres, or rather rented theatres at one time for seven hundred dollars a week or less and are now sub-leasing them for twenty-five hundred dollars and more per week. I myself am paying five hundred pounds to Henry Irving for the Savoy Theatre for which he is paying sixty pounds."

"This is not to be wondered at, however, when we consider such runs as these: 'Chu Chu Chow,' third year; 'Yes, Uncle,' third year; 'The Maid of the Mountains,' third year, and a host of others. But I believe the best thing I saw over there was Gilbert Miller's production of 'Monsieur Beaucaire!'

Woods describes his literary catch in foreign waters as "eighty pounds of manuscript including fifteen pounds of high-brow material," and announces for production next season more than two dozen new plays, the work of English, French and American dramatists. Included in the list are melodramas, farces, comedies and musical plays. Fully two-thirds of these plays were bought by him in London, where, according to this report, both American and English producers are reaping an unprecedented harvest.

Included in the plays from overseas, which New York playgoers will see next season, are "Tillie of Piccadilly," a comedy drama in three acts by Ian Hay, the famous novelist; "Principia and the Prodigate," a dramatic comedy in a prologue and three acts, by Michael Farraday; "Come Upstairs," a farce in four acts by Captain Jose C. Levy, author of "Madame President"; "Futanchu," a Chinese melo-drama, by Sax Robmer; "Beginning

Again," a drama by Roland Partwee; "The Bantam, V.C.," by Harold Brightouse, author of "Hobson's Choice;" and "Who Is Mary?" a drama by J. L. Campbell.

There are also "The Illusionist," an adaptation by Avery Hopwood of Sachs Guitry's French comedy, "Sinners Both;" a drama by Herbert Thomas, author of "Under Orders," and "The Jury of Fate," a drama in six episodes by the late C. M. S. McLellan.

In addition to Miss Delysia, Mr. Woods will bring over in a new comedy role, Kenneth Douglas, who scored so great a success in "A Pair of Silk Stockings" several years ago, and Teddy Gerard, who is now playing successfully in "The Illusionist," an enormous success in London.

The first of Mr. Woods' new plays to go into rehearsal will be "Home and Beauty," a comedy in three acts by V. Somerset Maugham. Mr. Woods has also arranged to produce Mr. Maugham's next two plays. There is also a new drama by Edward Knoblauch entitled "Mumsee"; "Behind the Curtain," a new drama by Michael Morton, author of "The Yellow Ticket"; a musical play entitled "As You Were," by Charles Womper, with music by Herbert Durensky, in which Mr. Woods will star Alice Delysia, the French actress who is scoring a sensational success in London, and a musical farce called "Baby Bunting," by Fred Thompson and Warton David, founded on the famous "Jane."

During his stay in the English capital, Mr. Woods produced "Uncle Sam," the English version of "Friendly Enemies," at the Haymarket Theatre, and "Business Before Pleasure" at the Savoy Theatre, in conjunction with George McLellan. Already playing there were "Eyes of Youth," with Gertrude Elliott, at the St. James Theatre, and "Fair and Warmer," presented in conjunction with Mr. Alfred Butt at the Prince of Wales Theatre. Mr. Woods' productions in the provinces include three companies of "Within the Law," three of "Under Cover," and three of "Daddy Long Legs," with Gilbert Miller.

The American plays on the Woods schedule of next season's productions include Marjorie Rambeau in "The Pearl of Great Price," an allegory by Robert McLaughlin; "Lady Tomy," a drama of the West, in four acts, by Willard Mack, in which Pauline Frederick will return as a star to the legitimate stage; "The Unknown Woman," a play by Marjorie Blaine and Stanley Lewis; "Breakfast in Bed," a farce from the French of Georges Feydeau, featuring Florence Moore; "Three in One," a new farce in three acts by Edward M. Griffith and Jean Burrows; "Dolly of the Follies," by Wilson Collison and Hilliard Booth, with Hazel Dawn; "Not To-night, Josephine," a farce comedy by Wilson Collison and Avery Hopwood, with John Cumberland; "Ninety Days After Date," a new play by Samuel Shipman; "Look and Listen," described as a cinemaphonic play by Ralph B. Dyer; "Ready to Occupy," a comedy by Otto Harbach and Edgar Franklin; "Call a Taxi," a musical farce by Earl Carroll, and a new play by Montague Glass and Jules Eckart Goodman, in which Barney Bernard will star.

Mr. Woods has also arranged to present Cyril Maude in "Tea for Three" in London next September; "Parlor, Bedroom and Bath," at the Comedy Theatre; London next October, and "Up in Mabel's Room," at the Prince of Wales Theatre, London, in September.

CLOSING IN BOSTON

BOSTON, May 8.—"She Walked in Her Sleep" is in its last week at the Plymouth Theatre, and "Why Marry?" at the Park Square Theatre closes Saturday night, May 17.

LAMBS TO GAMBOLE JUNE 1

The Lambs' Club will hold its annual public gambol at a theatre to be announced next week on Sunday, June 1, it was learned last week. After the performance here the Lambs will start on a week's tour, giving performances in cities within a radius of 250 miles of New York.

The cities thus far chosen in which performances will be given are as follows: June 2, Philadelphia; June 3, Atlantic City; June 4, Washington; June 5, Baltimore, and June 6, Wilmington.

About 150 players will comprise the troupe, which will travel in five or six special cars. The program at each performance will consist of the best material and the original casts chosen from the various gambols held at the club throughout the winter.

Charles A. Stevenson, who is appearing at present at the Comedy Theatre in "Toby's Bow," is chairman of the program committee. He stated last week that, although the program last year netted the public gambol but \$8,850, this year it will probably bring in at least \$15,000.

The front cover of the program, designed by R. F. Outcault, the well known cartoonist, depicts a young woman holding to her breast a number of lambkins and in the upper left hand corner of the picture several gaudily dressed and gaily caparisoned lambkins are depicted in dancing pose. This is said to be one of the most beautiful covers designed for the program in recent years.

The back cover contains the honor roll—the names of all the men living and dead who joined armed forces of this country and this country's Allies during the recent war. Other artists who contributed sketches for the program are: Tom Powers, C. Rossmore Chambers, Frank Swinton, who sent his drawing in from Arizona, where he is sojourning at present on account of weak lungs; Howard Chandler Christy, Dan Smith, Kerr, Hy. Mayer.

It is expected that the tour will net the Lambs \$100,000 this year.

MORE PERFORMERS SAIL

The next to the last unit of performers to sail under the auspices of the Over There Theatre League will leave today (Wednesday) on the *Nieu Amsterdam*. It is composed of the following: Betty Donn, Alfred Armand, Hal Pierson, Louise Carlyle, Helen Goff, Mildred Dilling, Lucille Collette, Leo Doherty, Viola Doherty, Russell Rhodes, Helen Aubrey, Anthony Burger, William Ozav, James W. Teed and Mollie Lazell. Alfred Armand, Hal Pierson, Louise Carlyle and Helen Goff have already played engagements in France and are returning at the special request of the "Y" in France.

Among those returning recently from overseas are Tom Barry, Ernest Gamble, Mary Boland, Howard Collins, Aline Kuhn, Marie Sybert, Maud Allen and Mildred Evans.

The last list to sail will leave some time this month. Owing to the fact that all American troops have been ordered out of France by August 1 no acts will be booked in the future and the Over There League, under the management of Johnson Briscoe, will cease to exist.

WOODSIDE, PHILADELPHIA, OPENS

PHILADELPHIA, May 6.—Woodside Park opened its season last Saturday with Rodia's Concert Band, Giuseppe Rodia, conductor, as the musical attraction, and Beatrice Kendall Eaton, contralto, as the soloist. A number of new features have been added to the park, including two new scenic railways. "Tumble In," "The Boomerang" and "The Giant Slide" are other features.

RAIN HURTS OUTDOOR SHOWS

CHICAGO, Ill., May 13.—The inclement weather the last few weeks, in and around this city, has severely hit the business of carnivals and other outdoor shows, now running. Those that postponed their opening dates made a wise move and will find they saved a considerable sum. No circuses, fortunately, have been scheduled hereabouts lately.

DATES AHEAD

Federal Trade Vaudeville Investigation resumes May 15.
"Pretty Soft"—Walter Jordan, Bob Campbell
—Opens Morosco Theatre, May 15.
Luna Park, Coney Island, opens May 17.
"Follies-Frolic" Ball—New Amsterdam Roof,
May 18.
"Peek-A-Boo"—Jean Bedini opens Summer
run at Columbia Theatre, May 19.
Brighton Theatre—Opens May 19.
Brooklyn Academy of Music—Stockholders
meet for financial readjustment, May 19.
Actors' Fund Annual Meeting—Hudson
Theatre, May 23.
Henderson's—Coney Island—Opens May 26.
Actors' Equity Annual Meeting—Hotel Astor,
May 26.
N. V. A. Benefit—Hippodrome, June 1.
Lambs' Gambol, June 1.

OUT OF TOWN

"I Love a Lassie"—Shubert's opens New
Haven, May 15.
"Luck"—Harry De Vries opens Long Branch,
May 16.
"Look and Listen"—A. H. Woods opens At-
lantic City, May 18.
"Claudia"—John Cort opens Pittsburgh, May
19.
"Welcome Stranger"—Cohan & Harris opens
Baltimore, May 19.
"Sunrise"—Smith & Golden—Opens Atlantic
City, N. J., May 19.
"Oh, Uncle"—Shubert's—Opens Philadel-
phia, May 19.
"The Light"—Arthur Hammerstein—Opens
Springfield, Mass., May 19.
"Scandals of 1919"—Geo. White—Opens
Washington, D. C., May 25—Liberty The-
atre, New York, June 2.
"Wedding Bells"—Selwyn & Co. opens Wash-
ington, May 25.
American Theatrical Hospital Benefit—Auditorium Theatre, Chicago, May 25.
"The Lonely Romeo"—(Lew Fields Show)
opens Atlantic City, May 26.
I. A. T. S. E. Convention—Ottawa, Canada,
May 26.
"The Lonely Romeo"—Shubert's, Lew Fields
—Opens Atlantic City, May 26.
"There and Back"—George Anderson—Opens
Washington, D. C., June 1.
"While You Wait"—Keller & Bostwick—
Opens Baltimore, June 2.
"Follies" (new edition)—Florenz Ziegfeld,
Jr., opens Atlantic City, June 2.
"On the Firing Line"—George C. Tyler opens
Washington, June 2.
"Golden Eyes"—Boyle Woolfolk—opens La
Salle Opera House, Chicago, June 8.
"Curiosity"—J. S. Tepper—Long Branch,
N. J., June 23.
"A Pearl of Great Price"—A. H. Woods,
Stamford, Conn., Aug. 12.

"LOVE LAUGHS" OPENS WELL

WASHINGTON, D. C., May 12.—George D. Parker seems to have scored a decided hit with "Love Laughs," his new play which opened at the Garrick here last night. Washington critics who viewed the performance are of the opinion that Parker has a play that is unusually smart and surprisingly clever, both as to treatment and dialogue.

The plot of "Love Laughs" is declared to be more interesting than "The Boomerang." The author has also written a series of thrills into the third act of his production which are gripping.

The plot chosen by Parker concerns the efforts of an infatuated youth to win a girl he met on a transatlantic liner. He persuades a physician to make him mildly ill and employ the girl of his dreams as nurse in order to permit propinquity, in which the youth has much faith, to partly operate in his favor. The result is a double romance of a downright brilliant conception, an attempt to crack a safe and a romantic ending that should carry "Love Laughs" far.

Lionel Adams, in his impersonation of the doctor, earned splendid notice of himself here as an actor who caught the true spirit of his role and portrayed it.

Jessie Glendining, a Washington stock favorite, was also acclaimed by local critics and was given credit for one of the best performances of her career.

Others who gained considerable attention were Harold Henndee, Katherine Alexander, Harold West, Charles Greene and Ida Waterman.

LOS ANGELES GETS NEW HOUSE

LOS ANGELES, May 11.—H. O. Wilson, President of the Wilson Theatre System, announces his concern will build a \$2,500,000 combination hotel and theatre and is negotiating for a site. Gordon La Barr, who built the New York Hippodrome and was superintendent of construction for the Edison Building, which houses Grauman's Theatre here, is under contract to supervise erection of the proposed theatre.

FUND BENEFIT FAILS TO REACH MARK SET; TWO SHOWS ADDED

Frisco and Los Angeles Will Try to Boost Receipts to Desired \$75,000; Shortage, Including Boston Performance, \$25,000; Fund Now Requires \$80,000 Yearly.

Owing to the fact that the total receipts from the eight benefits planned by the Actors' Fund for the middle west and east have fallen \$25,000 short of the \$75,000 which it was expected they would raise. Two more performances have been added to the schedule, to be held in San Francisco and Los Angeles. Daniel Frohman, president of the Actors' Fund, said Saturday that the best the organization hoped for now was \$50,000 gross, including the receipts from the show at Boston Friday night, which closes the benefits in the east.

"Although we have not reached the total set out for," said Mr. Frohman, "we have paved the way for better returns next year in such cities as Pittsburgh, Cleveland, Cincinnati and Washington, where the Fund performances were given for the first time during the past season. The annual expense of the Actors' Fund throughout the country in taking care of the sick in hospitals and sanitarians, and the deaths, has now reached a total of \$80,000."

The Frisco benefit will be held July 2. Among those appearing will be Otis Skinner, Henry Miller, Tom Wise, William Courtney, Ruth Chatterton and Blanche Bates. They will also probably appear at

Los Angeles.

Some of the headliners appearing at the Colonial, Boston, Friday are Nora Bayes, Lorette Taylor and Al Jolson. The novelties are "Her Debut in Dubuque," including in the cast Ernest Glendening and Carlyle Monterey; Edgar Allen Wolfe's comic tragic sketch, "Sarsaparilla," written for the occasion and played by Jack Hazzard and Josephine Dranke, and George Ade's comedy sketch "Nettie," with Ernest Lawford, Percy Ames and Robert Brister.

The Keith Theatre will furnish five acts—Bankhoff and company, Phina and company, Sailor Riley, Stewart Barnes and the sensational Gerards. Irving Fisher will appear, also the Hawaiian native singers from "The Bird of Paradise."

The annual meeting of the Actors' Fund, May 23, will not be open to the public in the afternoon, as originally intended, and only the business session will be held. All reports will be read, plans suggested for the coming year and officers elected. Mr. Frohman has held office in the Actors' Fund for thirty-eight years, twelve of which he was president.

May 24 the trustees will make their annual visit to the Actors' Fund Home at West Brighton, Staten Island.

TO SETTLE MARITAL TROUBLES

That Lois Josephine has settled her marital differences with her husband, Duke Wellington Cross, and will soon withdraw the suit for separation she filed in the Supreme Court several weeks ago, was indicated last week when her attorney, Nathan Burkan, withdrew the motion made in her behalf for alimony and counsel fees, stating to the judge in special term for motions that the differences of the parties would probably be settled.

Recently it was reported that Lois Josephine had obtained a marriage license to wed Leo Henning, her present dancing partner, but when questioned about the report she stated that "there is absolutely no truth in it."

CORT BREAKS A RECORD

Some men made records for robbing cradles. But not so John Cort; he robs elevators. And if you don't believe it, just ask the superintendent of the Longacre Building, where the producer of "Listen, Lester," and other shows has his office. This is what he will say:

"Sure, we put fellers back on the cars 'cause we couldn't keep the chickens. Just as sure as one of them was likely lookin', John Cort would ask her about goin' into one of his shows. Then it was all off. She gave us her notice. He took nine away from us in a year, so there was nothin' else to do but go back to the men."

ZELDA SEARS INJURES EYE

Zelda Sears was cut and suffered an injury to her eye in an automobile accident last week. The injury, while painful, did not prove very serious, just cutting her eyelid somewhat. Eleanor Williams took her place in "Tumble Inn" while she was away.

"FIDDLERS THREE" TO CLOSE

"Fiddlers Three" will begin its last engagement of the season on May 19 at the Forrest Theatre, Philadelphia. It will run there for an indefinite period and, at the end of the run, will close for the season.

DOOLEY CASE IS SETTLED

The action brought by Chamberlain Brown against Johnny Dooley some time ago, over commissions, was settled last week through Harry Saks Heckheimer, Dooley's attorney.

HILLIARD SUES GEO. COHAN

Last Monday Robert Hilliard filed in the County Clerk's office a summons and complaint in an action for \$50,000 damages against George M. Cohan—the result of the production of "A Prince There Was."

Hilliard, in his complaint, alleges that in December last he entered into an agreement with Cohan to dramatize the comedy for him. By this agreement, Hilliard says, he was to get the profits after he had paid Cohan the royalties. Hilliard further sets forth this agreement was terminated, Hilliard conveying to Cohan all of his rights and interest in the play and immediately made a new agreement by which Cohan was to rewrite and reconstruct the play, and call it "Honest John O'Brien," with Hilliard in the leading role. This was on December 28, and since then, Hilliard alleges, Cohan has failed to carry out the agreement and still refuses to do so."

The plaintiff further says he has not engaged in any theatrical enterprise and by reason thereof has suffered the loss of the profits he would otherwise have made, and asks that \$50,000 damages be awarded to him.

SALVAIN TAKES LITTLE CLUB

The Shuberts have abandoned their restaurant and cabaret enterprise in the basement of the Forty-fourth Street Theatre and turned the place over to Paul Salvain, the latter and his company taking possession of the premises early last week.

Salvain, who now runs the Palais Royal, Moulin Rouge, Cafe de Paris, Montmartre and Bal Tabarin, the two last named places being in the Winter Garden building, owned by the Shuberts, has already raised the prices of food and liquor in the Little Club. He will also redecorate the place and install a new show and band in place of the negro band playing there now. Negotiations are pending with Joan Sawyer to act as hostess in the place, which Gil Boag will manage.

The Salvain corporation, has acquired the Little Club under an arrangement with the Shuberts under which the latter will receive 25 per cent of the gross takings, in lieu of rent, the same arrangement existing at the Montmartre and the Bal Tabarin.

MITCHELL GOES WITH MOROSCO

Julian Mitchell, who has staged many of the most important musical productions during the last fifteen years, and whose contract with Klaw and Erlanger expires next July, has entered into an agreement to produce musical shows for Oliver Morosco. The first show he will put on is called "Wanted, a Thrill," and was written by Glen McDonough and Alfred Goodman Matthews. "The Velvet Lady," in association with Edgar MacGregor, was the last K. and E. show staged by Mitchell.

The signing up of Mitchell by Morosco at this time evidences the plan of the latter to produce a large number of musical plays next season, for it is known that, besides "Wanted, a Thrill," Morosco has two other musical plays which he plans to present, in addition to which he plans to produce several plays on the coast.

FRIARS WILL DINE WOMEN

The Friars will give a complimentary dinner to the Stage Women's War Relief Sunday evening, May 25, at the Hotel Astor.

MRS. FISKE CLOSES MAY 18

Mrs. Fiske will close with "Mis' Nelly of N'Orleans" at Henry Miller's Theatre on May 24. After her summer vacation she will start to tour the principal cities in the play, opening on September 18.

"SUNRISE" OPENING DATE SET

"Sunrise," a play by Pearl Franklin and Ella W. Peattie, has been put into rehearsal by Smith and Golden and will open May 19 at Atlantic City, N. J.

BARNES OPENS MAY 19

T. Roy Barnes and Bessie Crawford open on the Orpheum time at Winnipeg Monday and play through to Los Angeles.

ENTERTAIN AT HOSPITALS

The following performers appeared at the entertainments held at the different army and navy hospitals last week under the auspices of the War Hospital Entertainment Association:

Frank Gillen, Bijou Russel, Moran Sisters, Elmer Ransome, Murphy and Lang, Irene Meyers, Malcolm, Matty Levine, Bidwell and Rice, Amanda Hendricks, Morris and Corbley, Adele Archer, Noble and Brooks, Great Andread, Boyle and Brannigan, Harris and Ryman, Jack Denton, Elvy and Elvin, Frank Farron, Fogarty and Foster, Betty Lorraine, Caroline Meredith, Art and Mignon Gardner, Coy De Trickey, Mohr and Tracy, Wells De Vaux, Westfield and Mariner, Jean Leighton and company, Mae Simms, Anderson, Miller and Capman, Rae Mann, Amy Brisco, Arren Family, Paul Hamlin, Wilson Sisters, Walter and Virginia, Stagpole and Spier, Musical Smiths, Mlle. Caudet, Evelyn Zabelle, Florence Timponi, Mae Melville, Helen Brennan, Claudio Tracey, Betty Donn, Betty Garrish, Agnes and Margaret Smith, and the Sunset Entertainers, Sophia Bennett, Marion Robinson, Carlotta St. Elmo, Miss Brownie, Glory Busto and Lillian Held.

DAVE WEISS TO PRODUCE

Dave Weiss, formerly of the American Theatrical Exchange, who has moved his office from the Longacre to the New York Theatre Building, is getting busy again with productions, he having chosen a comedy-drama called "Reba Callahan" as a starring vehicle for Henrietta Crosman next season. The piece, after a thorough rehearsing, is scheduled to open in August.

Weiss also has in preparation a piece called "Let Larry Do It," a modern Irish play in which Larry Reilly, now in vaudeville, will be featured.

GOODMAN'S ASSISTANT PASSES

Max C. Rebarber, assistant in the office of Maurice Goodman, attorney for the B. F. Keith theatres, successfully passed his law examinations last week and, when he gets enough people to testify that he doesn't stay out late, play poker or drink anything stronger than ginger ale, he will be admitted to the bar as a full-fledged attorney.

"THE SPOTLIGHT" APPEARS

"The Spotlight," a publication which bears the names of Robert Sterling as publisher and Sam H. Grisman as editor, made its appearance on Broadway last week as a purveyor of theatrical and other amusement news.

STEWART TO MANAGE CAPITAL

Charles Stewart, for several years house manager of the Rialto and Rivoli theatres, has been promised the same position in the new Capitol Theatre now being completed at Broadway and Fifty-first streets.

WILLIE EDELSTEIN TO SAIL

Willie Edelstein, having just come back from Europe will sail right back again on June 7, where he will remain in London for the rest of the summer, his family already being there.

SUESSKIN HAS NEW PIECE

Wm. Suesskin, producer of road shows, has a new piece which he is whipping into shape under the title of "Laugh, Love and Live," the same being accompanied by music.

WOOD SKETCH OFFERED ROUTE

"Her Debut In Dubuque," Cyrus Wood's comedy sketch, which was one of the hits at the Salvation Army Testimonial at the Metropolitan Opera House Sunday has been offered a vaudeville route.

IT'S DADDY SCHOOLER NOW

Hereafter it will be Daddy Schooler instead of Davy Schooler, for the pianist of the Marmen Sister act became the parent of a baby girl last week.

DIANE D'AUBREY A MOTHER

Diane D'Aubrey, the wife of Jan Rubin, the violinist, is the mother of a baby boy.

ARMY OF 2,094,570 ENTERS HIPPODROME DURING SEASON

Saturday Night's Closing Marks Largest Number of Performances, with Record of 461; War Tax as High as \$23,000 a Month; Mechanical Forces to Be Augmented.

The Hippodrome will close Saturday night, after 461 performances, the largest number of shows given since 1915, when 449 was set by "Hip! Hip! Hooray!"

An army, the seize of the American forces in France, 2,094,570 persons, will have passed through the doors by the close of the week. This is an average attendance of 4,610 since the present show opened, August 23, 1918. If the overseas forces were brought back at the rate of the attendance of each performance at the Hippodrome it would take 216 days to cut them back in the U. S. A.

This house has paid in war tax alone as high as \$23,000 a month and never below \$19,000. The seating capacity is 5,500, but this is frequently increased to 7,200 at special events. Some of the big concert stars draw as much as \$10,000 for one performance, when the stage alone has a seating capacity of 1,000, which is larger than the seating capacity of some New York theatres.

National campaigns of all descriptions have been launched in the Hippodrome every Sunday afternoon and evening during the

season, except when the epidemic of influenza was raging, have been utilized for benefits. More than \$12,000,000 was raised at a single Sunday night show for the Victory Loan.

The Hippodrome shows overlap. While the show force closed Saturday night the mechanical force is increased in preparation for next year's run. This pertains especially to the electrical, costuming and scenic departments. The costuming department will take over the entire mezzanine floor under the direction of Mme. Frances Ziebarth. Mark Lawson will look after the scenic painting; Louise Bauer the property department; Robert Hilliard the hydraulic department; Joe Elsner, electrical, and George Williams, carpentry.

The house will be overhauled and will open about the middle of August with the fifth Dillingham production.

Many of the 1,074 persons employed will rest after the long and arduous season. Lubowska will go on tour in South America, the El Rey Sisters to London and Paris, Bert Levy to London, and several will invade vaudeville.

PRIEST OBJECTS TO ACT

Father Duffy, of the famous fighting 69th Regiment, recently back from France, filed a strong objection Monday against the dancing act which Ernestine Meyers and Paisley Moon are showing at the Riverdale side this week.

The priest, who witnessed the performance, was apparently greatly perturbed by the showing and at the act's conclusion rushed back stage to register his complaint. The costuming employed in one of the numbers came in for a severe arraignment from Father Duffy who, hunting up a representative of the act, demanded that a change be made immediately, and if it was not done, stated that he would bring charges before the city authorities and ask that they be refused permission to show the act anywhere in the city.

CLUBS JOIN FOR BENEFIT

The Friars and Rotary clubs will hold a joint benefit at the Lexington Theatre next Sunday, for the purpose of realizing money to provide clubs, playgrounds, vacations and other means of recreation for boys lacking in means. Sam Bernard, Charles Winninger, Blanche Ring, George Beban, Louise Dresser and Jack Gardner, Sophie Tucker and her Jazz Band, the Police Glee Club Quartette, Emmett Corrigan, Eddie Cantor, members of the "Toot Sweet" company and a "Juvenile Review" of girls from three to twelve years of age will appear.

DROP HELD ESTATE SUIT

The five creditors who started a suit against the estate of the late Anna Held officially dropped the matter last week. They included four doctors and a firm which manufactures orthopedic apparatus, and their total claims aggregated \$9,800. They had obtained an order from Surrogate Fowler which demanded that the executor of the estate, Charles F. Hanlon, show reason why the money should not be paid.

TO DRAMATIZE HASHIMURA TOGO

The Hashimura Togo stories which have been running in the *Good Housekeeping Magazine* for some time, and are the work of Wallace Irwin, will be dramatized by Eleanor Gates, who wrote "A Poor Little Rich Girl." Stuart Walker will produce the show and Gregory Kelly, who played the part of William Baxter in "Seventeen" will play the title role.

SUNDAY CONTRACTS ARE VALID

Under a decision handed down last week by the Appellate Division of the Supreme Court, contracts for Sunday performances are valid and enforceable. This decision sustains the order of Judge Hotchkiss restraining the Comer Amusement Company, owners of the Standard Theatre, from ousting the Emar Amusement Company, or interfering in the management or operation of its business.

The Emar Company has the Sunday concert privilege of the Standard, for which it pays \$150 a Sunday. John Cort, the chief stockholder of the Comer Amusement Company, sought to take from the Emar Company the Sunday privilege on the ground that the contract was illegal, as it was a violation of the law. By the decision of the higher court the contract rights of the Emar Company have been sustained by both courts and it therefore will continue to give Sunday concerts at the Standard Theatre until the expiration of its contract on April 20, 1921.

PRINCETON ACTORS ARE SEEN

"The Honorable Julius Caesar," a three act travesty by Post Wheeler and Booth Tarkington, was given last Sunday evening by the Princeton Triangle Club in the ballroom of the Waldorf-Astoria.

In spite of the fact that the travesty was written by Tarkington and Wheeler in 1893 and by them presented that year before the students at Princeton, it has taken on an up-to-dateness by the addition of jazz and ragtime numbers and, at its presentation on Saturday night, had all the appearance of a newly written piece.

The production was made by one-time soldier students and men in civil life. The performance marked the revival of the club's activities after a two years' lapse due to the war. The work was staged by Donald Olive Stuart. There were several interpolated numbers with music by Edward Harris and Warburton Gilbert and lyrics by Edward Hope Coffey and Harold R. Walley. The performance was witnessed by many prominent persons.

SOLDIER ACT HELD OVER

"Putting It Over," the soldier act presented by men from "You Know Me, Al" and "Let's Beat It," the two soldier shows has been held over for another week at the Palace, due to the big hit scored by the offering in its first week.

OBJECTS TO LOVE LETTERS

Mme. Madeline Beakhurst, former secretary to Sarah Bernhardt, has brought suit for \$50,000 damages against Julian Ortiz, son-in-law of the late Alex. du Pont, and himself a millionaire. Mme. Beakhurst's suit is based on the alleged grounds that she lost her position with Jules Ratzenkow in the sale of French war pictures because of the unwelcome attentions of Ortiz.

According to the plaintiff's complaint, Ortiz began writing letters to her last November, and for weeks flooded her with love epistles. Finally, the complaint continues, Ratzenkow opened two of the letters by mistake and they angered him so much that he discharged the complainant. More letters followed and, Mme. Beakhurst goes on to say, that her health began failing and she decided to sue.

Mme. Beakhurst has kept all of the letters, which are unsigned. The following is a sample of the protestations of love which she says the relative of du Pont annoyed her with: "My Darling Madeline—I feel you near me, your eyes lost in pleasure, palpitating, burning, holding back so as not to respond too quickly. I am jealous now and have fears, my dear love. I love you."

"TOOT SWEET" MOVES

Because of the limited capacity of the Princess Theatre, with only 299 seats, "Toot Sweet," Will Morrisey's "hokum revue," featuring Elizabeth Brice, moved into the Nora Bayes Roof Theatre, seating 900, Monday night. Hector Downe, general manager for Morrisey, said he hoped business would continue to be sweet and the piece would go tooting through the entire summer.

Manager Downe has arranged with the Little Club, whose rooms are underneath the Forty-fourth Street Theatre, in the same building with the Nora Bayes Theatre, to put on a show at the club, after regular night performances of "Toot Sweet."

The "Toot Sweet" company consists of Miss Brice, Clarence Nordstrom, Lou Hassall, Eddie Miller, Miller and Ward, Tom Penfold, Jeannette Tourneur and Will Morrisey. It was at the Princess only four days, Wednesday to Saturday inclusive. It opened in Hartford and ran 15 weeks in Chicago, 12 weeks of which were at Will Morrisey's Playhouse, formerly The Playhouse.

The Princess is dark and no plans for its reopening have been announced.

TO MAKE OVER PLAZA THEATRE

The Plaza Theatre, on Madison Avenue between Fifty-eighth and Fifty-ninth Streets, originally a Wm. Morris vaudeville house, is to be made into two motion picture houses. The present stage of the theatre is to be used as one house and will be separated from its "twin" by a brick wall where the proscenium arch now is. This house will have a seating capacity of 600 and will have an entrance and lobby on the Fifty-ninth street end of the building.

The entrance and exits of the old house will remain and it will be altered for motion picture purposes. The seating capacity of this will be 555. It is estimated that the alterations will cost \$30,000.

STRAND HAS STEAK PARTY

Employees of the Strand Theatre and guests had their final beefsteak dinner of the season last Thursday at Beefsteak Charlie's. At previous Strand dinners, the guest of honor was selected, but Thursday lots were drawn and the honor fell to Michael Nachbar, the husky doorman-chief. Dr. J. Victor Wilson was toastmaster. The festivities started at 11:30 P. M., and ended about dawn. Among the entertainers was Zanzig. Seventy persons attended.

FOUR PLAYS CLOSED SATURDAY

"A Prince There Was," "The Unknown Purple," "Moliere" and "The Bonds of Interest" ended their New York runs Saturday.

SAYS HE FEARED EUROPE

BOSTON, May 12.—Self defense is understood to be the plea of counsel for Herbert Wright, drummer in the "Hell Fighters" band, charged with the murder of Lieut. Jim Europe, conductor of the band and noted jazz leader. Europe was stabbed in the throat during an intermission at the concert in Mechanics' Building on Friday night. He died two hours later.

Wright is reported to have told the police that Europe had been "riding" him a good deal of late and appeared to want to get him out of the band. He also is quoted as declaring that Europe picked up a chair and advanced toward him during the altercation in the dressing room before the killing.

A special session of the Grand Jury, called for to-morrow, will consider evidence in the case. Wright's brother, Stephen, is held in \$1,000 as a witness, and Ivan Browning, Charles Jackson, Walter Dryton and Lieut. Noble Sissle, all of the band, will be called upon to give their version of the affair.

The members of the band have arranged to set aside a portion of the receipts of each concert toward a monument for the grave of their famous and popular leader, today's concerts marking the start of the fund.

The first story of the murder was that Europe had noticed the band was not playing as well as usual, and, shortly after the concert began, turned his baton over to an assistant and went into the wings to try and learn what was wrong. While there he was heard to call to Wright to "put more pep into the sticks."

Wright then left his drum and walked hastily toward Europe, who retreated to his dressing room, where the stabbing took place. Europe left a widow, mother, brother and three sisters.

"Jim" Europe was a master of the art of ragtime and when the dancing craze first came into vogue in New York soon achieved fame as the negro leader of a band which dispensed that form of syncopated music in some of the most popular dancing resorts. His organization was the forerunner of the modern jazz band.

After the outbreak of the war, Europe received a lieutenant's commission and was assigned to the band of the 389th Infantry. Upon its return to the United States, the management of the band was taken by Pat Casey and Ben Moss, who sent it out under the direction of Dexter Fellowes.

Its first concert here was given at the Manhattan Opera House on March 18th and, from this city, it went on the road and played as far west as Chicago. It then worked East to Boston and, after its engagement in that city, it was booked for a season at the Brighton Beach Hotel. "Herb" Wright, who did the stabbing, and his brother Steve, were the two snare drummers of the band and were known as the "Percussion Twins."

BROADWAY REVIEW IS HERE

The Broadway Review, a publication which will devote the time of its staff to heralding the delicate amours of the White Way, always avoiding, however, stating that any lady has been ejected from her hotel without having the affidavits of the porter and his seven assistants tucked away in the safe, will shortly make its appearance on Broadway under the direction of Mel Gutman and William Hines, two of the most able heralds of such events now at liberty. The first issue will appear in about two weeks.

FRENCH THEATRE LEASES BELMONT

The Belmont has been leased for next season for a new French theatre, to be known as the Theatre Parisien. Robert Casadesus, art director, and Robert G. Herndon, business manager of the new enterprise, sailed last week for Paris for the purpose of engaging players and obtaining plays.

The offerings of the Theatre Parisien will be of a lighter character than those shown at the Theatre du Vieux Colombier, with which it must not be confused. They will for the most part be Chaussons Martre and Parisien comedies, reflecting the gaiety of the French capital.

THEATRICAL LIBERTY LOAN COMMITTEE SELLS \$52,027,450

**Workers, Headed by E. F. Albee, Surpasses Allotted Quota by
Nearly \$25,000,000—Keith's Palace and Riverside
Lead Vaudeville Houses of the Country.**

The theatrical, motion picture and amusement interests of New York City, by rolling up \$52,027,450 as their contribution to the Fifth Liberty Loan, went nearly \$25,000,000 over their quota of \$27,500,000. The showing far surpassed the expectations of the executive committee, of which E. F. Albee was chairman.

Mr. Albee was deeply gratified over the wonderful result and, Monday, issued a statement of thanks to theatrical people and patrons of the playhouses.

"When the campaign lagged for two and a half weeks it did begin to look as though we could not reach our quota, and this was largely true of conditions everywhere," he said. "Actors and spectators alike are paying their nation's honor debt. The response of the public in the theatres that has resulted in the committee reaching its goal is a splendid tribute to the generosity and high principles of the American public. Ours was one of the first large committees of the Rainbow Division of the Advisory Trades Committee to attain its quota."

The banner subscription, of course, was that taken up at the Metropolitan Opera House, Thursday evening, May 8th, when, following an address by former President William H. Taft, \$160,000,000 was pledged.

With returns from individual theatres still incomplete and in such form that no official figures will be given out by the committee until the count is completed, it is estimated that B. F. Keith's Palace and Riverside theatres led the list in the order named. For a while the Broadhurst, a Shubert house, held the lead, but the Palace and Riverside sprinted away from it at the finish. The Palace, it is calculated, sold close to \$10,000,000 in notes, and the Riverside nearly \$5,000,000.

It was estimated that the total sales of Shubert's theatres would far exceed \$5,000,000. The list is topped by the Broadhurst, where "39 East" is playing, which rolled up a gross of \$995,550. The next best was at the Winter Garden, where "Monte Cristo, Jr." is the attraction,

and where \$697,500 worth of notes were disposed of. Then came the Comedy, where "Toby's Bow" is playing, this theatre having sold \$513,050. The Bijou Theatre, where "Three for Diana" is current, came fourth, with \$465,200 worth of notes to its credit.

Lee Shubert subscribed for \$250,000 in the various theatres. Jerome D. Kern, the composer, took an equal amount. On Friday night Mr. Shubert purchased \$100,000 worth of notes, divided equally at the Shubert, Forty-fourth Street, Bijou and Astor theatres, and on Saturday night took an additional \$150,000 worth, divided between the Thirty-ninth Street Theatre, Casino, Winter Garden, Central, Nora Bayes and Lyric theatres.

This estimate does not include the out-of-town theatres controlled by the Shuberts.

The Hazel Dawn Production Company took a \$1,000,000 subscription at the Palace.

Julius Tannen, at the Palace, disposed of \$3,000,000 in notes in thirty minutes.

Mary Moore, the actress, proved herself the most effective speaker at the Shubert theatres. A week ago at the Bijou Theatre she sold notes worth \$107,000 in five minutes.

The picture palaces and cabarets did their share. Every Broadway cabaret and those in Harlem were raided during the last day of the drive by F. A. Wallis, Fourth Deputy Police Commissioner; R. A. C. Smith, former Dock Commissioner, and platoon of women police reserves and three police captains, who let the prisoners bail themselves out with Victory Loan subscriptions. The midnight diners were remarkably generous.

Many stage and movie stars performed all kinds of unusual feats and were largely responsible for making the loan a success.

Show folk in every corner of the United States worked equally hard and maintained the traditions of this great profession.

HAYMAN-CANTOR, INC., SPLIT

The recently formed Chicago corporation of Edward Hayman-Lew Cantor, Inc., has split, Hayman selling his interest in the Artists' representative agency to Lew Cantor for an unnamed consideration. Cantor will conduct the agency individually under the name of the Lew Cantor Agency and will also retain his booking franchise with the W. V. M. A., Orpheum, Interstate and U. B. O. circuits. Hayman has not announced his intentions as to his future plans.

COOK TAKES SWAN COMEDY

"A Regular Fellow" is the title of a new comedy which will soon be placed in rehearsal by Charles Emerson Cook. Mark Swan wrote it, and included among those who have been selected for the cast thus far are James H. Bradley, Charles Abbot, Ralph Locke, Dudley Clements, Nan DeVoe and Miriam Sears. The opening date is set for June in Atlantic City.

DUDLEY SUES BURTON

Edgar Dudley last week started an action against Harry Burton, his former business partner, for \$600, the balance due on the settlement terms entered into when they recently dissolved their business relations. Harry Saks Hechheimer appears for Dudley.

STAGING TWO REVUES

Emilie DeRecat has now in preparation "The League of Nations," a pretentious ballet revue, which will be staged for the summer in Riverview Park, and "The Garden Follies of 1919," which will take up their quarters in White City Park, Chicago.

JACOBS TO EAT FREE

Abe Jacobs, stage manager of the Majestic, Chicago, has proven patriotic beyond measure, especially in the last Victory loan.

On Thursday evening of last week he left the stage of the Majestic and went into Deutches' Restaurant, where he decided he would dine for the evening. He had no sooner become seated than a Liberty loan speaker mounted a chair and said:

"My friends, I have arranged with Mr. Deutches to give 21 meals free to the first one that purchases a \$500 Victory bond."

Not a murmur arose from the crowd, but the little stage manager wended his way to the manager and said:

"Say, does that go about the 21 meals?"

"Sure," came the reply.

"Write your ticket," said Jacobs, and the bargain was closed. The manager wanted to announce the fact, but Jacobs wouldn't permit it.

WILLARD GOES INTO FILMS

Jess Willard, world's heavyweight champion, is featured in a seven-reel picture produced by the Continental Pictures Corporation of Chicago. Arline Pretty is his leading woman and Harry Revier is directing it. Work was started a few weeks ago in Chicago and the company is now completing it in Los Angeles. Interiors are being made at the Brunton studios, but most of the scenes are being "shot" outdoors. Throughout the film 3,000 people are employed. Willard does not feature any of his work in the ring in the production, but goes through a number of physical encounters in the role of a big Westerner.

WALTER WRITES PLAY OF IDEALS

ATLANTIC CITY, N. J., May 12.—In his new play, "Poor Little Sheep," presented tonight for the first time at the Globe Theatre here by Selwyn & Co., with Holbrook Blinn in the title role, Eugene Walter has taken for his theme the conflict of idealism with materialism, and, in working out his ending or solution, has turned iconoclast.

No character possessed of the white hot flame of idealism—as Mr. Walter pictures Richard Putnam, played by Allan Dinehart, can forsake his faith for the love of a woman. The minute he does, he claims his feet of clay.

Just what Mr. Walter attempted to prove is not clear, but it is the suspicion of one, at least, that last night's audience felt something of contempt for ideals.

The story concerns a soldier who recovers from temporary blindness and, possessed of ideals which, apparently, have grown out of his bloody experiences in the war, comes home and takes a position on a newspaper, in the office of which, on election night, it is learned that a Socialist Governor has been elected. Subsequently, the owner of the paper discovers that Putnam has been the brains of a committee of seventy which has engineered the election.

A brother of the girl he loves, and a long time his friend, undertakes to make him realize the uselessness of his dreams. He bribes the newly-made Socialistic Governor, indirectly causing a riot in which a number of people are killed. However, in the last act, the hero still sticks to his ideals, claiming they are above things of the moment. But, when he is confronted with the loss of his sweetheart, he wilts and excuses himself for his dereliction by claiming to be only human.

SAN CARLO GETS COMMONWEALTH

The San Carlo Opera Company this week took over the Commonwealth Opera Company, which has been presenting light opera at the Academy of Music, Brooklyn, for the last three weeks. The deal was arranged by Fortune Gallo, Bradford Mills and Jules Deiber, of the San Carlo organization.

The company, which henceforth will be under the management of Gallo, will remain about the same as has been showing in Brooklyn, where it will play the week out and open May 19 at the Plymouth, Boston, for two weeks.

Then the company will go on a tour which will include Montreal, Pittsburgh and Philadelphia. The company has been presenting "The Mikado," "Pirates of Penzance" and "Gondoliers," and Manager Gallo will add "Pinafore."

The Commonwealth Opera Company was organized about a year ago. John Philip Sousa was its president; W. G. Stewart, manager, and its membership included Raymond Hitchcock and many other prominent players. It had not been active until this spring and its opening performance was at the Academy in Brooklyn, three weeks ago. By the present arrangement Stewart ceases to be connected with the organization. Whether Sousa, Hitchcock and others will withdraw is not announced.

DUMONT SEASON CLOSING

PHILADELPHIA, May 12.—Dumont's Minstrels, at Ninth and Arch streets, began tonight the last week of the season. The company includes Alf Gibson, Joe Hamilton, Richard Lee, Tom O'Brien, Eddie Cassidy, Joe Hortiz, Master Joe Hortiz and Bennie Franklin, with his Black Devil Jazz Band.

WINNIE SHEEHAN IS BACK

Winfield R. Sheehan, general manager of the Fox Film Company, returned from Europe on the Mauretania last week after spending ten weeks in France, Italy and Belgium. He said that all American films will soon be shown in all neutral countries with the exception of Holland.

RUTH TERRY TO LEAVE SHOW

Ruth Terry will leave the cast of "I Love You" at the Booth Theatre in two weeks and will commence rehearsals for the new Avery Hopwood comedy which is to be presented by David Belasco.

"CRIMSON ALIBI" FINDS FAVOR

BALTIMORE, Md., May 12.—"The Crimson Alibi" was presented tonight, for the first time, at the Auditorium Theatre, by George Broadhurst, who has made an elaborate melodrama of the novel by Octavus Roy Cohen.

It must be said at once that, as a melodrama, "The Crimson Alibi" is one of the ripest that has been produced for some time, and it is excellently presented.

Since the plot deals entirely with the finding of the murderer of Joshua Quincy, it must be considered not only from the viewpoint of melodrama, but from that of a detective play. As such it is very artificial, and is a plainly "built" production, and considerable use is made of stage devices to gain effect and impressiveness.

The play is most interestingly set and the cast so convincing as to make quite a tense work of "The Crimson Alibi," which rocks with as many thrills as the title suggests.

The play opens with a short, wordless scene, and the theatre in absolute darkness—a scene supposed to show Quincy's den and murder, but the audience refused to take that part seriously, and it seems likely that the act may be eliminated unless something can be done with mischief-making soldier boys who made a great pretense of kissing their best girls.

Through the remainder of the play, however, the interest was strong every moment, held tight by the restrained acting of the cast, and the introduction every little while of a new murder suspect in a fashion that was almost whimsical.

Young Andrew Quincy was seen leaving his uncle's house just before old Quincy was found murdered. The young chap was drunk; he was known to have quarreled frequently with his uncle and is arrested for the murder.

Meanwhile, a musician, Carroll, who has made a fad of detective work, and has quite a reputation for his solving of criminal problems, is sought by Professor Bristol, who says that he had meant to kill Quincy because of the latter's brutality to him in business deals, but that when he had gotten to the house he found him already stabbed with a dagger.

Later a butler is implicated and still later the lover of Quincy's maid, whom Quincy had railroaded to prison, and all of these people seem to have perfectly good reasons for murdering the old man, who seems to have been a thoroughly fiendish person.

Add to this the fact that the butler is the brother of Helen, Carroll's old sweetheart, that Andrew Quincy had been engaged to the butler's younger sister (the quarrel with the uncle having been due to this engagement, by the way), while the maid took upon herself the murder in order to divert suspicion from her lover, and a working idea of "The Crimson Alibi" can be gotten.

Along about the second act someone was saying, "I wonder who killed that man anyway," and another, "I'll match you they don't hang the girl."

Harrison Hunter, playing the detective, David Carroll, was very satisfactory, and the work of Bertha Mann, who played the maid, was excellently done.

A most delightful impersonation was given by Inda Palmer, in the role of Quincy's housekeeper, while William H. Thompson was very strong as Professor Bristol.

Charles Silber gave the play some comedy relief in his Chuck Brown, the boy detective, and Robert Barrot gave a fair interpretation of Andrew Quincy.

Others who were entirely adequate were Robert Kelly, Blanche Yurka and Edna James. "The Crimson Alibi" is much too long as it stands.

ELECT BEACH AND TARKINGTON

At the seventh annual meeting of the Council of the Authors' League last week, Rex Beach was chosen president and Booth Tarkington elected vice-president. George DeForest Brush, George Chadwick, Mary E. Wilkins Freeman, Daniel Frohman, Charles Dana Gibson and Augustus Thomas were selected as honorary vice-presidents. Eric Schuler was elected secretary and treasurer and Richard T. Lingley consulting accountant.

VAUDEVILLE

PANTAGES AIMS TO FIGHT LOEW IN SOUTH

GETS THEATRE SITE IN MEMPHIS

MEMPHIS, Tenn., May 9.—That Alexander Pantages is out to give Marcus Loew a fight in the South as well as in the West and East, was proved yesterday when he signed a fifty year lease on the Holst Building, on Main Street, between Monroe and Union Avenues, on which he will erect a vaudeville theatre, which is to be the first of a circuit of southern cities.

The deal was closed by Pantages, personally, he having been in this city since Tuesday of this week, and the project has so far advanced that architect Marcus Priteca has completed plans for the new house and the razing of the building now on the site will shortly begin.

The significance of this move of Pantages is apparent, following as it does the leasing by Marcus Loew, two weeks ago, of a theatre site on Union Avenue West of Main Street, for a vaudeville house, which is to be completed by January 1st, 1920.

The fact that the plans for the Pantages Theatre are already drawn, indicates that that manager plans to have the house ready for opening ahead of the Loew house.

The South is a field on which both of these managers have had their eye for some time, and Pantages is planning to follow the erection of his Memphis house with theatres in Birmingham, Atlanta, New Orleans and other cities East of the Mississippi.

The Pantages theatre in this city will have a seating capacity of between 1,800 and 2,000 and will be thoroughly up-to-date in every respect.

Pantages, accompanied by Architect Priteca, left this morning for Cincinnati, where he expects to close a deal for the erection of a playhouse, from which acts playing the "Pan" time will start on a southern tour.

"FROG" FERRY CHARGES COPYING

In a complaint filed with the National Vaudeville Artists, Monday, Will Ferry, the "Frog," a noted contortionist, charges that Harley Mankin has taken his entire act. Ferry alleges that Mankin, from the wings of a theatre in Grand Rapids, in 1906, saw his act and proceeded to copy it. Grand Rapids is the home town of both. Ferry says he has the affidavits of Mike Needham and Charles Kelly, who appeared on the same bill with him, at Dover, Del., in 1887, and of James Barton, who was billed with him at Boker's Pavilion, Atlantic City, in 1888, to prove the priority of his act.

Secretary Henry Chesterfield, of the N. V. A., has written Mankin.

BESSIE REMPEL PROTESTS

Bessie Rempel wishes it distinctly understood that anyone using the name of "Rempel" on the stage if not legally entitled to it, is going to court trouble. She filed complaint Monday with the National Vaudeville Artists, against the person who uses her cognomen in the act named Taylor Brothers and Rempel. The complainant says Rempel is her family name and she demands to know whether that is the case with the defendant.

SISTO HAD TO CANCEL

Billy Sisto was compelled to cancel his vaudeville tour in Oakland on April 26 and return to his home in Brooklyn, as his wife and two children were sick with the influenza. He will work around New York for the next few months.

SCRAP OVER "PEACE" GAG

Who was the first to pull the gag about President Wilson receiving more money on account of being a "peace worker?" Harvey, Heney and Grayce now come forth to solemnly swear that they pulled the line before the rest. They are so confident they were the originators that they made complaint Monday to Secretary Henry Chesterfield, of the National Vaudeville Artists, against Lazar and Dale.

"We originated the joke on November 11, 1918, the day after the armistice was signed and used it the same day at Roanoke, Va.," they wrote.

According to their story, Lazar and Dale were laying off at Montgomery, heard the gag and appropriated it. They say they will play the Alhambra, New York, beginning May 12, and if Lazar and Dale happen to be in this vicinity they are invited to meet Harvey, Heney and Grayce in a friendly way and "thrash the question out."

BOOKED FOR NEW BRIGHTON

The New Brighton Theatre will open its season at Coney Island next Monday, May 19.

Among those who have been booked at this house and will appear during the season are the Dolly Sisters and Harry Fox, Irene Franklin and Burton Green, Marie Dressler, Belle Baker, Irene Bordoni and Lieut. Gitz-Rice, Marie Cahill, Paul Dickey, Frisco, Cecil Lean and Cleo Mayfield, Gertrude Hoffmann, Harry Watson, Jr., Bernard Granville, Marie Nordstrom, Henry Lewis, Julius Tannen, Gus Van and Joe Schenk, Jack Norworth, Leo Donnelly, Emma Carus, Alan Brooks, Trixie Friganza, Valeska Suratt, Lucille Cavanagh, Theodore Kosloff, Mollie McIntyre, Amelia Stone and Arman Kaliz, and George MacFarlane.

SOLDIER FILES COMPLAINT

Secretary Henry Chesterfield, of the National Vaudeville Artists, Monday received the complaint of John Patty, acting on behalf of his son, Alexander Patty, now with the French army, against La France Brothers.

Young Patty claims the other team is infringing on his act by using two tricks that he originated—the eating and drinking feat while doing a head-to-head balance; also jumping down stairs on the head. He declares he originated these tricks in 1904, the first time they were ever used in this country and asked Mr. Chesterfield to make La France Brothers tell when they began doing them.

SAYS HE'S REAL "KLASS"

Among the complaints referred to the National Vaudeville Artists, Monday, was that of Charles Klass, of Klass and Termini, against "Klass," of Slim, Klass and Slim. The complainant says Klass is his family name and has been used by him in vaudeville for the past fifteen years. Secretary Chesterfield, of the Vaudeville artists, wrote the other Klass for his side of the case.

MOSSMAN & VANCE REJOIN

CHICAGO, Ill., May 10.—Earl Mossman and Ray Vance have reunited and will appear in vaudeville again as a team. The act disbanded when Vance was called to the colors and assigned to Camp Grant during the period of the war.

JULIA NASH CLOSES TOUR

Julia Nash has just completed a tour of the Keith houses and, last week, appeared at the Orpheum. After going to Boston she will return to the Bushwick and then round out the season in New York.

REGAN AND RENARD SPLIT

The vaudeville team of Regan and Renard split last week. Renard will do the same act with Betty Jordan under the direction of Bernard Burke.

YANK ACTS TIED UP BY BUENOS AYRES STRIKE

TWENTY THEATRES ARE DARK

BUENOS AYRES, May 10.—Many American acts are effected by the general strike in this city in which the actors have now joined. Twenty theatres are in darkness and the strike may spread into the interior.

At the Casino, booked by Richard Pitrot in New York, are Elmira; John Higgins, high jumper; Bud Shepard, whip king, who arrived this week; Kullervo Brothers, Dottie King, Rapoli, Marie Delmore, Erna Remoli, Ada Androva and Marcel Derona.

There are also two vaudeville troupes booked here by E. P. Churchill, of New York. The first includes Delmore and Lee, Herbert Dyer and Company, Cornell and Bennett, Mikhoff and Vanity, Seymour Depee, Alice Percival and The Wilsons. In another troupe are Collas dogs, ponies and goats; Lopaz and Lopaz, musical act; Torcat's Roosters; Alice Degarmo and Wm. De Hollis and Co.

Richard Pitrot received word a few days ago that his acts in Buenos Ayres were not working and that the City was tied up with a general strike. One of his acts has just arrived in the South and another, Jolly Johnny Jones, wire act, returned last week.

The Churchill offices have received no word of the actors joining in the strike at Buenos Ayres and their bookings for the South have not as yet been held up. Another troupe from this office is to leave soon. Kennedy and Kramer, booked by this office, recently returned from South America.

Pavlowa sailed two weeks ago for South America with a ballet of fifty-two, and musicians. After two months in Rio Janeiro she was booked for Buenos Ayres.

WIFE OF ACTOR ATTACKED

The wife of Arthur Whitelaw, a vaudeville actor, was beaten on the head in the hallway of her apartment in 257 West One Hundred and Twenty-ninth street last Thursday night and robbed. No formal report on the affair was made by the police, although detectives of the West One Hundred and Twenty-third street station are investigating the matter.

Mrs. Whitelaw said she was ascending the stairway when a man came from under the steps and, drawing a revolver, demanded her money. She screamed and he struck her with the butt of the gun. Tenants saw the man run toward Lenox avenue and disappear. Whitelaw appeared at Keeney's, Brooklyn, the last half of last week in a monologue and singing act.

EDDIE REILLY IS ILL

Edwin F. Reilly, manager of the Flatbush Theatre, was taken to the Flatbush Hospital last Wednesday suffering with appendicitis. He was in his office at the theatre when stricken.

BERETTA TO BOOK HERE

Rafael Beretta, of the Folies Bergere and Olympia, Paris, will arrive in New York this month to book attractions for Paris. His headquarters will be with Richard Pitrot.

SUNDAY VAUDEVILLE DISCONTINUED

The Sunday vaudeville show at Miner's Empire, Newark, has been discontinued for the season and Jewish plays will open the house for three Sundays, beginning last Sunday.

ASTORIA GETS NEW HOUSE

Glynne & Ward, proprietors of the Alhambra and Century Theatres, Brooklyn, have arranged to build a theatre to be known as the Astoria, on the corner of Jamaica and Steinway avenues, Astoria, Long Island. Tom Lamb, the theatrical architect, has drawn plans for a house to seat 3,000 people.

The present estimated cost of the building, with stores and offices, is \$340,000, which, with the land, will make this a \$500,000 proposition. They intend to run the same picture and vaudeville policy as is now being run by them at the Alhambra Theatre, Brooklyn.

Fally Markus, who now books the Alhambra for Glynne & Ward, will book the new house.

MACK GETS 8 WEEKS

Willard Mack, scheduled to open at the Palace next Monday in a new playlet, written by himself, is booked for a total of eight weeks in the Keith New York houses.

There will be three players in the act besides Mack, a woman not yet chosen and Ben Hendricks and Frank Walton. The act, booked by Frank Evans, will receive \$2,000 a week, Mack having decided to accept that figure instead of the \$2,500 he demanded.

The plan is for Mack to present a different playlet every week in each house he plays. George "Lefty" Miller is managing the Mack act.

HAVE NEW NOVELTY ACT

Barry and Lohmuller are producing a new novelty act called "The Girl in the Frame." It is an electrical singing offering with special mechanical devices and lighting effects and will feature Vera Calhoun. Two electricians will travel with the turn, which is slated to open in Union Hill next Monday.

ACT STOPS REHEARSING

"In Bagdad," a girl act which went into rehearsal at Unity Hall, stopped rehearsing early last week, when Al Dow, one of the producers, failed, it is said, to put in an appearance. He is now reported to be trying to sell the act.

NEW GIRL ACT REHEARSSES

A girl act with nine people went into rehearsal this week under the management of Jack McClellan. The principals are Joe Howard, blackface comedian; Earl Lanning and Marjorie Kellar.

LA MONT OPENS NEW ACT

A new act called "Western Days," booked by Bert LaMont, opened Monday at the Grand Street Theatre. It is a comedy singing turn with four men and one woman, working in one.

FORM TWO-GIRL ACT

CHICAGO, Ill., May 10.—Frieda Leonard and Dolly Gibson have formed a new vaudeville combination and will open shortly with a novelty that will include singing, talking and dancing.

GETS ORPHEUM ROUTE

Beulah Kennedy, in her novelty act called "The Girl in the Air," produced by Barry and Lohmuller, has been routed for twenty-six weeks over the Orpheum Circuit next season.

GETS LONG PANTAGES ROUTE

Jennie McLoughlin, who is presenting an act called "The Girl in the Moon," has been routed to tour the Pantages Circuit for thirty-five weeks next season.

GOING TO MADRID

Prince Nelson, the wire walker, has been booked by Richard Pitrot for the Circus Parish in Madrid for three months and will sail early in June.

VAUDEVILLE

PALACE

Fink's Mules, a comedy animal act with some clever dogs and monkeys, opened the show and the antics of a trio of men who tried unsuccessfully to ride the refractory mules aroused much laughter. There was a too free use of the whip in the hands of the trainer putting the dogs through their tricks and this should be remedied immediately. It was entirely unnecessary and detracts from the act's value as well.

Joyce and Lewis had all sorts of trouble before they got their act under way. Miss Lewis got a bad fall in one of her early dances and Joyce seemed unable to get his songs or patter over. The act brightened up considerably toward the close, however.

The second week of the big soldier musical comedy, "Putting It Over," saw a greatly improved offering over that shown during the previous week. The dialogue has been cut down, new costumes furnished and the running time of the act considerably shortened, all to much advantage. The songs were rendered in better tempo than during the first showing of the act and the whole production is vastly improved. One of the big hits of the entire show was scored by the soldier act which, judging from the complete overhauling to which the act has been subjected, indicates that a long vaudeville tour is contemplated.

Georgie Price has made a number of changes in his act since last seen at this theatre, and while the young performer did well there is still much to be desired in the offering. The handkerchief bit is out, as well as the Fannie Brice burlesque and the act now consists mainly of imitations. One or two of these were fairly good, but the majority were away below par. The Eddie Foy bit was the best, but those of Eddie Leohard, Al Jolson and George Cohan were far from convincing. An entirely new act seems to be the best thing one can suggest for Mr. Price.

Madame Marguerita Sylva, the prima donna, closed the first part of the show with some popular and operatic selections. The Madame was not in the best of voice, evidently suffering from a cold which clouded the brilliancy of her tones, especially in the upper register. Before she had finished, however, she was able to a great extent to sing over the cold and her songs were keenly enjoyed. The Edwards' song, "Kathleen Mavourneen," "You Don't Know What You're Missin'," and the selection from "Carmen" were among the numbers which scored strongly.

Dolly Connolly, with her songwriting husband, Percy Wenrich, opened after intermission and did particularly well. Miss Connolly has an exceptionally good song repertoire, most of the numbers of which were written by Mr. Wenrich, who played her accompaniments so well that all the points of the songs were brought out in the most effective manner. In good vocal style and with excellent enunciation Miss Connolly sang a catchy 'navy' song, a melodious Dixie number and finally Mr. Wenrich's latest song, "By the Campfire," an infectious melody which will doubtless be sung and whistled to as great an extent as any of the previous Wenrich compositions.

Alan Brooks has in his "Dollars and Sense" playlet successfully contradicted the oft repeated statement that vaudeville has grown tired of sketches. The cleverly written, well acted little playlet, which some two years ago was first seen as a sketch, elaborated into a three-act play and then reduced to sketch form again, is more popular than ever. The big hit which the piece has scored at the other local houses was duplicated at this theatre on its first showing Monday.

Burns and Fabrito, with the Italian patter, character songs and comedy bits, did well in the next to closing spot.

Eva Shirley, in "Songs of the Moment," closed. Her offering will be reviewed under New Acts.

W. V.

VAUDEVILLE REVIEWS

(Continued on pages 12 and 30)

RIVERSIDE

The Vivians in a well staged sharp-shooting act opened the show and did well. The greater part of the work is done by the man, who in addition to being a good marksman also puts over a good line of patter.

Helen McMahon and Maurice Diamond with Ethel Rosevere scored a decided hit with their familiar dance offering. The Doll bit got its usual applause and Diamond's fine solo dancing was enthusiastically received.

Emmet Devoy has some excellent ideas well worked out in his playlet "Mother's Diary." The story is an old and familiar one but the novelty of its presentation together with the fine acting of Devoy and his supporting company makes of the offering a fine bit of entertainment. The story is that of the wealthy man who in his strife for riches has grown away from his family. His thoughts are all on the acquirement of more wealth and this has so taken possession of him that wife, son and daughter are almost forgotten. As matters in the family are reaching a crisis the daughter finds the mother's diary and reads it to her brother. The father unseen, hears her. It tells of the meeting of the young couple, their love, engagement and marriage. The story of the birth of the two children is written in its pages and then the change in the husband. From a loving husband he becomes merely a man in search of wealth and all else is forgotten. Wife and children become of secondary consideration and happiness leaves the home. As the girl reads the diary, cut backs show its dramatic portions acted by the father and mother. At the conclusion of the reading, the father realizing what he has missed of life reforms immediately, makes love to his wife, grants the wishes of his children and all ends happily.

Lou Holtz, with some new material added to the sure fire bits he has been using for several seasons scored the big applause hit of the bill. Much of his material verges closely to border line which divides polite entertainment and suggestiveness but Holtz has the faculty of getting nothing but humor from his songs and stories.

Ernestine Meyers and Paisley Moon closed the first part with their new dance revue. The act is finely mounted, strikingly costumed and despite its somewhat faulty arrangement is a pleasing and attractive act.

Sylvia Clark, opened after intermission with a well put together collection of special songs and chatter. Miss Clark is indeed a welcome addition to the fast thinning ranks of female singles and her act was one of the most enjoyable portions of the bill.

Irene Bordoni and Lieut. Gitz-Rice have their new act in fine running shape and scored a big hit with their fine song repertoire. Miss Bordoni was in excellent voice and all her selections were rendered with an artistry of manner which made them a delight. The Lieutenant played her accompaniments, sang a number of the songs which he composed while with the army in France as well as one or two new ones which stamp him as a writer of ability. Miss Bordoni did especially well with his "Pal" song and "The Girl in Chateau Thierry." The "Marseillaise" sung in French closed the act to much applause.

Doyle and Dixon, after a season with "The Canary" are back in vaudeville with some new songs and an up-to-the-minute arrangement of their remarkable dances.

Jimmy Hussey closed the show. All spots look alike to this clever comedian who held the big audience in until the very finish.

W. V.

ALHAMBRA

Raymond Wilbert opened the bill Monday afternoon and met with deserved success. He started juggling with a golf bag and followed this with hoop juggling and rolling. He is a neat worker and has a lot of comedy patter, which he delivers all through the act, that wins many laughs.

Harvey, Henry and Grayer, two men and a woman, in their talking and musical act, "On the Course," opened with dialogue by the three during which they sprang a number of jokes. Then came an instrumental duet by the men playing cornet and trombone. A little more comedy talk followed, and gave way to a horn trio, which was followed by a number with two trumpets and a drum. The cornet is well played by the man in white face, but the black-face comedian bears the burden of the act. He is a capital comedian and knows how to put his lines over.

Horace Wright and Renee Dietrich presented a song and pianologue, during which they introduced several songs with which they helped to entertain our boys "Over There." They open with a song rendered together. Miss Dietrich then acts as accompanist for her partner for a song. Miss Grayce followed with two songs, to her own accompaniment. Another song by both gave way to a recitation by Wright and they finished with a song. They scored well and drew an encore.

Al Raymond, formerly of Raymond and Caverly, presented a monologue in German dialect. His material is good and on Monday afternoon he won many laughs. But the fact remains that a German comedy act is not in good taste at the present time, and many an audience would not be as good-natured as was the one at the Alhambra.

Emma Haig and Lou Lockett offered their own "1919 Conception of Song and Dance," and scored the great big hit of the first half of the bill. Lockett opened with a song and was joined by his partner in a dance. Another song by Lockett gave way to a dance by both, which, in turn, was followed by soft-shoe dance by him which drew hearty applause. Miss Haig followed with a dance and proved herself to be as good an applause-getter as her partner. Another song by Lockett and a dance by both, completed the act. Haig and Lockett are among the best dancers on the two-a-day stage. They are prime favorites here, and the audience made the house ring with applause in proof of its appreciation.

Blanche Ring was first on after the intermission and, while she started a little slow, she found herself among friends who soon made her feel at home. She sang four songs on full stage and did a little telephone bit. Her last song was rendered in one and really proved the big hit of her act. Two encores fell to her portion.

William Gaxton and company, three men and two women, were seen in their skit, "The Junior Partner," which met with most decided success, the applause at the close lasting for fully thirty seconds, which brought the act several curtains. Gaxton makes the most of his opportunities and is chiefly responsible for the success of the skit. His support is adequate.

The Lightner Girls and Newton Alexander opened with a couple of songs. Then Winnie Lightner sang while her sister accompanied her, and her efforts brought her an encore. A song by the trio followed and drew an encore. This is a clever trio, but Miss Winnie is the star of the act. She is a comedienne with a very striking personality.

Edmond Gingras closed the bill with his athletic act.

E. W.

COLONIAL

An electric enunciator on both sides of the stage has been installed and the device worked without a hitch. It eliminates card boys and flashes the name of the next act, doing away with unnecessary waits. The last half of the show contained much singing that was appreciated.

McConnell and Austen opened the vaudeville portion with a fast cycle act in which the lady performed some excellent tricks, especially the one where she goes through the frame work. McConnell changes from "straight" to comedy makeup and back to straight. The comedy riding did not get the desired results and should be eliminated, as the rider is an expert of the old school and the offering suffers through the attempt at levity. The act scored.

Lou Reed and Al. Tucker provided much entertainment by playing violins. Reed also uncovered a dance that went big. Tucker should occupy the left-hand side of the stage when doing the "rube" bit, as the twisting of the instrument is lost on account of the present position. Tucker played a well-known overture by applying the violin to the bow while the latter was held between his knees. The finish, with one holding the violin and the other using the bow while dancing off, was the signal for genuine applause.

The Ford Sisters surely whooped things up while they were on view, as they work with vigor at all times. Almost an entirely new array of costumes is worn and the girls looked great in them. Arthur Beiner assists at the piano and proved his worth. The act is sure fire and the girls scored a huge hit.

Dickinson and Deagon offered one of the classiest acts of the season. Both are artists who know the art of delivery and put their material over with such telling effect that not one point went amiss. Miss Deagon's portrayal of the "kid" is done to perfection and Dickinson humors every point. They went over with a bang.

Wilbur Mack and Company failed to arouse much enthusiasm, due to the poor support of his company. Mack is a clever performer, but the offering, "A Pair of Tickets," needs more than his good work to put it over. His support is far from satisfactory. However, many of the lines caused laughter.

Ruth Roye opened after intermission, this being her second week, and delivered five songs. The Robert E. Lee number was the only number remaining from last week's repertoire. Miss Roye scored her usual success and is a huge favorite with the Colonial's patrons.

Clark and Bergman received a reception, although they have not played around these parts in two seasons. Their pretty little playlet, "A Ray of Sunshine," contains many bright lines and gives to the pair an opportunity of displaying their vocal qualifications. Miss Clark appeared as charming as ever and Henry Bergman has lost none of his personality. They rendered a few numbers in their usual pleasing manner and, at the finish, sang a new song called "Jerry," in which they were assisted by Jimmy Flynn, who sang the chorus from a box. They surely scored a substantial hit.

Dooley and Sales opened with a comedy scene and Henry Bergman walked out and supplied some impromptu remarks that hit the mark. After he departed, the well-liked pair sang, danced and kidded for half an hour, gathering laughs in quick succession. Jim Dooley exclaimed that the gallery boys were his gang and they surely were with him. Miss Sales more than assisted in a comedy way and her work in the "Will You Jim" remark, often repeated, was a howl. They are carrying two special drops and Dooley sang the "Celler" song in the winter scene. Next to the closing they were a riot.

Mario Lo and her company of beauties, offered several artistic poses. The "Art Studies" are well put on and only a few left while the act was on view. J. D.

VAUDEVILLE

AMERICAN

Dorothy Sothern Trio opened the bill with a "Dixie" number by Miss Sothern, accompanied by the two girls on the violin. Miss Sothern then displayed her capabilities on the piano in a medley of popular songs, while the girls used the same instruments. They would do well in this part of the act to put in a number of new songs, as most of the numbers are last season's. An oriental bit by the trio sent them off to a good hand.

Bennington and Scott, a man and woman team, offered a dance skit that took the house by surprise and scored one of the big hands of the bill. The male member of the team is minus one leg and uses a wooden stump. He went through a number of eccentric dances that would net a man with the use of both his legs a big hand, and did them exceedingly well. The girl also displayed pretty good pedal ability. The feature of the act consisted of sensational jumps, one of which was fully nine or more feet high, and kicking a cardboard, by the man without the wooden leg, landing on one foot. Some gags about his leg served for laugh-getters and went over well.

Sampson and Douglas started fast and kept going to their last number. After the man had wheeled the girl out in a big dog-basket from which she made her appearance, they went into their patter and put over a number of new gags that were dandies. The woman is a capable comedienne and handles her part of the act in a showmanlike manner. The other holds up his end well and, as a team, they size up favorably.

Lieuts. Armstrong and Schrank had a bad outlook before them, as the house was full of privates who were just itching for a chance for vengeance on the "loosies." Despite this handicap, they gave a very good account of themselves and were compelled to take an encore. With one at the piano, they rendered a number of songs in a good manner, and gave a good variety of them.

Stan Stanley and his two assistants, one man and his wife, walked off with the house. This is his first appearance on the Loew time and he is playing a full week here. For the opening, he went back to his old act, in which the straight man takes the part of a ventriloquist. Stanley has injected a lot of new material, although it is hard to say whether it is new or not, for he is a dandy extempore comedian. The "dollar a laugh" and "dollar a kiss" bits went over for a riot of laughter. Two sailors took advantage of the invitation for the free kiss, much to the delight of the audience. Stanley was called back for a speech and announced that he would do a new act during the last half of the week.

Laing and Green opened the second half. This team make it a pleasure to listen to them, as it takes the old-timer back to the days of "Maggie," "The Cherry Orchard," and Tony Pastor. Despite their age, both have retained a pleasing quality in their voices, and deliver the old-time songs very well. They were given a big hand here and took an encore.

The Red Fox Trot led the audience to expect a lot of jazz from its title, but it turned out to be a sketch. A man and his wife quarrel because she is a dance fiend and he does not believe in dancing. The third character in the offering, is a "lounge lizard," comes in for one dance that is supposed to be a fox trot, and later is kicked out by hubby, after which wifey agrees that he is right. The offering needs a lot of improvement all through.

Clayton and Lennie kept the laughs coming with a lot of talk. The comedy is worked in by the actions of the duo, rather than by the patter. They would do well to add a little more to the offering.

The Franchini Brothers closed the show with a strong-man and acrobatic offering which held the house. G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 11 and on 30)

ORPHEUM

The Van Cellos opened the bill and went on a bit earlier than the usual starting time at this house, there being, consequently, many empty seats. The male member of the duo is the entire act, which is a novel offering. Several stunts with his feet, consisting mainly of whirling about a barrel-shaped object, were done in faultless fashion by him, but, somehow, there seems to be insufficient action. The turn is getting by because it is so unusual.

Maurice Burkhardt offered his "Joy and Gloom" skit in the number two spot, but did not find the going any too easy. He is a capable performer but the act needs brightening in numerous places. A Hebrew character number, consisting of parodies on snatches of popular tunes, did not get over as well as it did on some of Burkhardt's previous efforts with it, largely because of the fact that there have been so many similar numbers written. A punch should be injected into the offering somewhere, or it will find the sailing rough.

Lee and Cranston offered a singing and talking offering by William B. Friedlander, entitled "A Brittany Romance," which was well received. May Cranston's impersonation of a French girl was very clever, and Lee held his end up efficiently. In spite of the fact that numerous skits and playlets build around the meeting of an American soldier in France with one of the native girls have been presented in vaudeville, this one went over. It lags a bit toward the finish, however, and should be speeded up.

Julius Tannen, styled the "Chatterbox," lived up to his billing, as he talked lightly about any number of subjects and began to inject some speed into the first half, which, so far, had been lacking. A series of remarks on current topics, gags and quips about different localities and matters had the audience giggling with mirth throughout.

Cecil Lean and Cleo Mayfield sang their way into popular favor and clearly demonstrated that they are a pair of first-rate songsters. All of their numbers went over well, although their rendition of the "Ocean" number was a bit hurried and difficult to hear. Otherwise, their act was a hit from start to finish.

Sybil Vane went on after intermission and sent the second section of the program off to a good start. She rendered three numbers and took one encore. Miss Vane has a strong voice and is equally successful singing coloratura, or rendering dramatic numbers. She has selected pleasing melodies. Her repertoire could be improved with the addition of another good melody, as the act appears to be somewhat short.

Mr. and Mrs. Jimmy Barry, slated to present "The Burglar," offered "The Rube," and more than held their own with it. Jimmy Barry's impersonation of a rube is a remarkably clever piece of work and always sure of winning its full quota of laughs. Among acts of its kind, this one is a classic.

Pat Rooney and Marion Bent scored solidly from the start and rang up one of the big hits of the bill. Rooney has a magnetic personality and Miss Bent does her part excellently. The dance part of the offering, with Rooney displaying his well-known assortment of steps, in spite of the fact that the public is tiring of dancing, was applauded most heartily, and a parody on a current ballad hit, a prohibition song, was liked. Another parody on the same song, a tribute to the late Theodore Roosevelt, drew considerable applause also.

The Rooney-Barry-Brown combination closed the show with a burlesque walking offering that, in addition to causing unlimited laughter, aroused the audience to a high pitch of excitement. I. S.

ROYAL

Captain Gruber and Mlle. Adelina opened the bill with a novel animal act and found the going easy. They use a horse, an elephant, a pony and a dog. The offering will be reviewed under New Acts.

Jack Lexey and Al Rome are two natty appearing young boys with pleasing personalities. Both are nifty steppers. The lads, in second spot, won decided favor for their eccentric dance offering and took an encore. They did some good comedy steps and jazz dancing that pleased. The boys remain dumb for the entire act with the exception of an opening song.

Lew Welch and company who were billed here recently but did not go on due to the illness of Welch, offered "The Prodigal Father," a skit which went over exceedingly well. The story is about an old Jewish couple who are divorced through a "bone" of their son, an aspiring lawyer. They are anxious to be reconciled and are reunited in the son's office. The audience here consists mainly of Jewish people, so Welch's Yiddish was understood and devoured with relish.

Marie Stoddard, with her song satires, scored one of the big hits of the first half. It was plain to be seen, however, that many in the audience did not grasp the full sense of her material which was a little too clever for them. Her satire on the war camp entertainers is one that will be enjoyed by most soldiers, and the parody "snore" number on "The Raven" was excellently done.

"Petticoats," featuring Grace Dunbar Nile, was the hit of the first half on the closing position, and one of the big hits of the entire bill. Miss Nile won instant favor with her charming personality, a quality in which the young man in the offering is not lacking. The members of the cast do their work exceedingly well, and the sketch itself will please anyone.

The Jazzland Naval Octette opened the second half with their jazz and stopped the show. The boys rendered a number of selections, instrumental and vocal, all of which were capably done. The boys should prepare another encore, as the one they use is practically part of the act. As it was, they were not permitted to leave without a speech of thanks from one of the company.

Fred Barrens seemed to be known to the Bronxites, for he received a hand on his entrance. He started with the "Elegy" on the violin, after which he introduced his imaginary girl who accompanied him on the piano, or rather the pianola. This constituted the remainder of his act, the mysterious somebody playing the piano while he played the violin, which he plays well.

John Hyams and Leila McIntyre, with "Maybloom," were at this house only a few weeks ago, but, because of illness, had to cancel in the middle of their engagement. Due to many requests of the patrons with whom they are popular, Al Darling had them brought up here and they were the hit of the bill.

While Orth and Cody went off with a generous hand to their credit the team showed plainly that their capabilities are worthy of far better material than they have at present. They are capable comedians and with an act suited to their talents bookings should come to them without the asking.

Robbie Gordone closed the show with her posing offering. The act is a classic, the interpretation of the various statues of art by the great sculptors is excellently done and people who were on their way out stopped to see the remainder of her offering instead of going out as they intended. G. J. H.

FIFTH AVENUE

Bell and Gray, a man and woman wire act, led off and sent the performance off with none too good a start. The girl began with a song, poorly delivered and then did a bit of a dance, in one. She tripped while doing one of the steps. The drop was then lifted, and in three, she and her partner took turns at hopping about on the silver thread.

Demorest and Doll presented an act that is good in places but very poor in others. The man, an able nut comedian and excellent pianist, saved the offering. The bit of patter at the start sounded like a revival and the woman member of the duo, at times, did not hold her end of the turn up well. Demorest, who played the Anvil Chorus from "Il Trovatore," and Sousa's "Stars and Stripes" was heartily applauded and forced to give another solo, which he did in the form of a medley of popular melodies. At the finish, he tickled the ivories while resting his head on the floor and the feat drew further applause. Unless a good song and some live comedy material is added, the turn will encounter many obstacles.

Will Oakland, assisted by Marie Brenner, offered a skit by Andy Rice called "When the Clock Strikes One" and won favor because of some pleasing singing. A special setting in two, with a special drop, is carried by the act, and the latter furnishes a sharp contrast to the setting in two, the former being anything but neat. Oakland has a pleasant voice, but the monologue toward the start is rather dull. There is a touch of sentiment in the offering, which combines both humor and pathos.

"Somewhere With Pershing," a trench scene from Jack Norworth's "Odds and Ends of 1917," was presented by a cast of four, one of whom had only one or two lines, and was well liked. The scene is nicely put on and the leading man performs cleverly. A tendency to speak in a sort of monotone was shown by the man who had the part of the trooper, but he should be able to remedy that. The girl who had the role of the Red Cross nurse did well in her role, but her French sounded a bit foreign. While humorous, the act has a bit of sentiment and has been cleverly written.

Loney Haskell found it hard to go on from where the preceding act left off and did not get very many laughs at the start. But he got going after a while. Much of the material Haskell uses is old and should be replaced. He joshed the audience toward the finish and with the aid of a patriotic recitation worked up a fair-sized hand.

Sylvia Jason and William Haig presented a nicely staged offering by Claude W. Bostwick entitled "The Book of Vaudeville." Good singing and dancing was done by the principals, a personable duo. They followed an explanatory song with a double song and dance. An old-fashioned ballad by Haig was followed by a travesty by a vaudeville team in what they called the worst type of vaudeville show. A comedy song by Miss Jason, with a clever lyric, was a laughing hit, the rendition of the number being decidedly good. They closed with an old-fashioned dance, suddenly going into a more modern dance, and then back to the old-fashioned stepping. With good music, comedy material that enables them to use their talents to the best advantage, and an act that generally possesses class, Jason and Haig are ready to step into any bill and hold their own.

Miller and Lyle offered a blackface comedy act that was a riot from start to finish. An excellent pair of burnt cork comedians, they won the audience at the outset and the closing boxing-clog dance number was a scream.

The Reynolds, two girls and a man, closed and did not hold the audience very well. The offering is not a closing act and should be given an earlier spot on the bill. I. S.

THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the
CLIPPER CORPORATIONOrland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer1604 Broadway, New York
Telephone Bryant 6117-6118ORLAND W. VAUGHAN, EDITOR
Paul C. Swinhart, Managing Editor

NEW YORK, MAY 14, 1919

Entered June 24, 1879, at the Post Office at
New York, N. Y., as second class matter, under
the act of March 3, 1879.THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2;
three months, \$1. Canada and foreign postage
extra. Single copies will be sent, postpaid, on
receipt of 10 cents.ADVERTISING RATES FURNISHED ON
APPLICATIONChicago Office—Room 841 State Lake Bldg.
HARRY F. ROSE, MANAGER.Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND
RETAIL, at our agents, Doring American News
Agency, 17 Green Street, Charing Cross Road,
London, W. C., England; Brentano's News
Dept., 37 Avenue de l'Opera, Paris, France;
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Australia.

STICK TOGETHER

Somewhere in the apparently unformulated plans of the new Producers' Association there lurks a "kick" that is to be directed at a particular somebody or something. At whom or what? That is the question agitating the minds of those interested in the theatrical business and likely to be affected.

From the roster of names announced as comprising the present membership of the new organization it would appear at first glance that the Shuberts and Klaw & Erlanger are without the fold and, therefore, subject to any disciplinary measure the organization might direct against them. But a closer examination will show that to be hardly so, for the two dominant theatrical booking and producing organizations are well represented in the organization through lieutenants who will tell them all.

But whatever the purpose of the Producers' Association may be, it will fail of accomplishment if the members do not stick together in purpose and action. And if one is to judge by precedents established by other theatrical organizations similarly organized in the not too distant past, internal wrangling and factionalism will soon try to dominate the plans and purposes of this newest organization, too. For such efforts have been made before and succumbed to the inherent factionalism that lies in the theatrical business and is generally found in the business dealings of producers as a body.

WALSH COMES BACK AGAIN

Editor NEW YORK CLIPPER:

Dear Sir: What a laugh McAvoy's letter must be to all concerned in this affair. It is to me and all who know the real facts. He told me once of a friend of his, a man named Perkins, who was a wonderful letter writer. I wonder if he wrote the letter for McAvoy?

Do you think I could use prominent names in show business like Mr. Cooper, who said Mr. Lubin had said my partner was bad? He passed this remark in the presence of Faber and Burnet. Mr. Meyers, of the Harry Weber office, said the same thing in the presence of a few of our friends.

I tried to correct his mistakes many times, which are straight while he sings, showing a mouth full of teeth, not smiling. Why, he even tried to make me stop smiling. Ridiculous. He is too stiff on the

stage and must have a hat in his hands, for he cannot use a gesture.

Mr. Mandel came over to the Myrtle Theatre, Brooklyn, and told me my partner was bad—to get rid of him. I took the Eckl time, which, Mr. Avoy stated, was the smallest of small time, booking it direct at \$125, which was his Loew time salary. He cannot book the Eckl time. Mr. Eckl said I was the whole act. I merely say this, to use Mr. Eckl's words.

We were as he stated, to show in Chicago for \$25 for three days. I know I am the first act to ever do that. Won't the acts that played it for \$15 have a laugh when they read this, also Mr. Western Vaudeville himself. I got disgusted seeing my partner in a rain coat and it snowing, so I decided to come East. Gus Sun offered us \$150, but he wired for \$125, he is so used to that figure.

The friends he speaks of who helped us out are mostly mine. I am well known in Chicago through working there with Bob La Salle, of Kranz and La Salle. Eddie Lewis loaned me money on a pawn ticket for my wife's diamond ring which I had to pawn in New York to open on the Eckl time. I also borrowed money on my wife's wrist watch from Tonny Martin.

I ask him where he ever headlined next to closing for \$200 a week from Loew in New York which he got with me?

Now, as to jobs. I took him to Edgar Dudley when we split and asked for a job for him. Mr. Dudley, in his presence, offered me a job, taking McAvoy's name and address and asking to call again. He passed the remarks about my wife to my best friends and admitted he did wrong. His own wife also admitted he did wrong.

Mr. Clifford told me when my wife and I were playing Loew's Orpheum, Boston, that he was looking for me with half a dozen fellows with guns. Is that the way he challenges me? And the laugh is, he is a head taller than I am. McAvoy knows

THE CHICAGO OFFICE OF THE CLIPPER IS NOW AT Suite 841, State-Lake Building

I am an Italian and no coward, so when he meets me, as he says he is going to give it to me, he better do it fair and square and play clean, as I know a few dirty tricks myself.

If you can show me where I ruined his reputation I am willing to give up now, once and for all. I don't want to answer any more of his puppy talk. This is my last letter. The proof of the pudding is the eating. I am now working for Loew, with my wife, under the name of Walsh and Austin, getting the same money I got with McAvoy.

As to material, I wrote the act and everybody that saw it at the Columbia said it was very good.

Kingly oblige me and give me space for this letter and overlook the grammar, for what's grammar among friends?

Yours respectfully,
BUDWIN WALSH.
Of Walsh and Austin.

TWENTY-FIVE YEARS AGO

James K. Hackett was starring in a repertoire of plays.

W. A. Edwards' Athletic and Vaudeville Carnival at the Clark Street Theatre, Chicago, included McIntyre and Heath, Hastings and Marion, Capitol Forrest, Moran and Murphy, Perry and Ten Brooke, Patti Henry, Abachi and Masaud, Billy Woods, Steve O'Donnell and Harry P. Keiley.

"Linger Longer, Lucy," was a popular song hit.

Robert Hilliard was with the Sleep-walker company.

Alf T. Wilson managed the Pavilion Theatre, Holyoke, Mass.

"The Passing Show" was the bill at the Casino, New York.

Jas. H. Curtin was manager of the Olympic, Harlem, New York.

New plays: "The Exile of Erin," "The New Dominion."

THEIR ACT NOT A COPY

Editor NEW YORK CLIPPER:
Dear Sir:—Saw in the CLIPPER of April 30 a complaint made by Elkins, Fay and Elkins against our act which is all wrong. Our entire act belongs to us, which I can easily prove. I am also willing that our act can be looked over any time when it can be very easily seen that it is far different than Elkins, Fay and Elkins and was not copied.I remain,
Very truly yours,
THREE JOYS,
Manager, Mr. F. Garrison.
St. John, N. B.
May 8, 1919.

Rialto Rattles

ANSWER TO CORRESPONDENT

No, the fact that a performer is booked solid does not mean that he is a bone-head.

THOSE WISE BURLESQUERS

The Burlesque Club's outing is set for June 29. Which is before JULY 1ST, as every good drinking man and true burlesquer knows.

HOW ABOUT MOVING PICTURES?

After the Worst of July there'll be more stock actors than ever before. It's difficult to keep glassware from breaking en route.

FOR WOULD-BE PRODUCERS

Before you film a picture, bo,
And make a Griffith "roll"—
(Don't tell this to a goshdarned soul)
You'll have to have some "dough."

WOULD THEY?

There are two girls in the Winter Garden chorus named the Berry Sisters. A correspondent wants to know whether, if they got the rass, would they be the Rassbury Sisters.

IT MIGHT SHOCK THE WIRES

They are trying now to make theatrical performances in America heard overseas through the medium of the wireless phone. The question now arises as to how the shimmy can thrill 'em that far away.

YOU NEVER CAN TELL

The DuPonts, powder manufacturers, rumor saith, will take over the Strand, Rialto, Rivoli and Capitol theatres. Here's a bevo to their health and a wish that their shows may not act like the product they manufacture.

IDEAL BALLOON STATION

Aerial taxi cab service between New York and Coney Island is to be established this summer. Airplanes will leave the Battery. It is hereby suggested that the dirigibles start from the Putnam Building where the supply of hot air is most abundant.

BUT CHARLIE HATES WINE

CLIPPER headline last week read "Charlie Grapewin Producing." Charlie is producing playlets, of course, but think how much more money he could make if our printer had set up the head "Charlie Producing Grapewine," and Anna Chance's father had taken the tip.

FRANCES, HOW COULD YOU?

"The Ruined Lady" was given a tryout at Poughkeepsie recently by William A. Brady who may bring her to New York soon. In justice to Mr. Brady it must be explained that he is the producer and Frances Nordstrom is responsible for it. The piece should prove popular in New York, although the author, Miss Nordstrom, says it is very genteel.

SCANDAL IN ST. PAUL

Should the editor of *The Birth Control Review* read this, he or she may be surprised to know that the Otis Oliver Players, at the Shubert Theatre, St. Paul, are this week exhibiting to a gaping public eye "Her Unborn Child." Next week's offering will be "Some Baby." Week after next might doope out another play and call it "Oh, 'Tis Oliver!"

THINGS WORTH HAVING

Milo's Falsetto.
Joe Michael's Stock of Cigars.
Nate Leipzig's Card Tricks.
Lieut. Gitz-Rice's Mustache.
Ted Doner's Lisp.
Edgar MacGregor's plans for next season.
Morris Gest's knowledge of the nude in art.
Flo Ziegfeld's white Packard.
Leon Friedman's silk shirts.
Jerome Kern's scoring qualities.

VAUDEVILLE

EVA SHIRLEY

Theatre—*Palace*.
Style—*Singing and Dancing*.
Time—*Fourteen minutes*.
Setting—*Special*.

Eva Shirley, assisted by Al. Roth, the dancer, and Sid Gordon's five piece jazz band, calls her new act, "Songs of the Moment," although "A Jazz Revue" would be more fitting.

Miss Shirley is a soprano, with a clear high pitched voice and her repertoire consists almost entirely of published songs of the popular variety. The jazz band is a crackerjack, comparing favorably with any of the organizations which have appeared in vaudeville since the craze started and the dancing leader is in a class by himself. They furnished the accompaniments for all Miss Shirley's songs in addition to playing several selections during the time the soprano was making her costume changes.

Al. Roth, a clever dancer, also contributed to the entertainment and did some good stepping.

Miss Shirley's work in the act is confined to singing and all her numbers were rendered in a bright tempo and with much vocal strength. Her voice, while of undoubted natural beauty, shows the effects of long and hard usage, and her singing left much to be desired. A year or two ago when the jazz craze was at its height, the act would doubtless have been a hit in almost any position on any bill, but now that the novelty has gone it requires placing.

It closed the show at this house and on after five o'clock did not have the necessary strength to hold the audience, a considerable portion of which had left before the final selection was rendered.

Miss Shirley has personality, dresses well, and with some needed changes will have an offering of value, but with the big appeal of novelty absent it has no great outstanding feature to commend it. There is too much sameness from start to finish. It lacks in both style and variety and differs little from a half dozen or more acts of like nature.

W. V.

WILBUR HELD

Theatre—*Proctor's 125th Street*.
Style—*Singing and talking*.
Time—*Fourteen minutes*.
Setting—*In one*.

Wilbur Held is a tramp comedian and his entire act consists of songs and talk dealing with prohibition. He is a capable performer and will be able to play the better small time with success. He adds novelty to his entrance by coming on dragging a beer keg, bedecked in crepe. Some fairly good material and a few clever songs go to make up his offering. Some of the gags have been heard before, but Held handles them well.

Following his entrance, Held did some talking. A prohibition song was followed by more talk. Two more songs and some more patter and talk pertaining to the bone-dry amendment concluded the act.

I. S.

CHARLES J. GERARD

Theatre—*Harlem Opera House*.
Style—*Singing and piano*.
Time—*Twelve minutes*.
Setting—*In one*.

Charles J. Gerald appears wearing an army uniform and displaying only one arm, the other having been lost "over there." He has a pleasing voice and plays the piano splendidly, considering his handicap. Over the better small time he will clean up without a doubt. He has a pleasing personality and sings ballads to good advantage.

He started with a popular waltz song and then played two classical melodies. A "Rose" ballad, sung to his own piano accompaniment, was followed by a medley of popular song, rendered while at the piano.

I. S.

NEW ACTS AND REAPPEARANCES

EVA DENNISON AND CO.

Theatre—*Keith's, Jersey City*.
Style—*Comedy playlet*.
Time—*Nineteen minutes*.
Setting—*Full stage (office)*.

"Some Lawyer" is the title of Miss Dennison's new vehicle, the author of which is Frances Nordstrom. Three people are used, a woman and two men. The little play gives evidence of having been written hurriedly. Miss Nordstrom will do well to go over it again and tighten up the suspense. She has, by making her an attorney, put a new twist to the ages-old idea of the rich father who didn't want his only son to marry a working girl.

Dad is a lawyer, too, but women attorneys are so common (knock) that he doesn't recognize the name of his son's sweetheart when he goes to her for legal advice. Son had been to her office previously and told her his tale of woe and both agreed to pull off a little game to bring father around.

The old gent's office is in the same building as the girl lawyers. To make a short story long, he consults the barrister to find a way out of the difficulty, gives her a check for \$25,000 to make the other girl leave his innocent son alone, and declares he wishes his boy could marry her instead.

Nothing to prevent it. Son, who has been hiding in an adjoining office, comes in an instant after the lawyer says she is the guilty person and, true to her sex, faints in Daddie's arms—meaning, of course, the elder Daddie.

Clink, clank, clink—wedding bells.

Miss Dennison's acting carries the piece along. The role of the son is played as acceptably as a type part can be. The father could be a little more forceful and should be surer with his lines.

NORTON AND SHER

Theatre—*Eighty-first Street*.
Style—*Singing and Dancing*.
Time—*Fifteen minutes*.
Setting—*In one and two (special drop)*.

Fletcher Norton and Alice Sher have a pretty, yet not notable, act.

They open in one and then go into two with a special drop of Oriental design, showing their accompanist seated at the piano in the music room of an imposing residence.

Appearing in one, the couple explain that they're going to do a little song and dance specialty. They next go into a Spanish fandango, customized appropriately, after which Norton sings a Coster song, wearing the swellest coster outfit as to buttons and general makeup that you ever saw. This is followed by the appearance of Norton in a regulation minstrel suit of white.

The girl, dressed similarly and making a cute little boy, then patters in and, together, they warble a medley of coon songs. As to voice, she isn't a Galli-Curci. He will do, providing he gets the right kind of songs. Toward the wind-up, the girl, in a black gown of pleasing brevity and with bare le—ak—limbs, remarks that if you can dance for Dillingham and Ziegfeld, you can dance for any one at all and proceeds to demonstrate how she did it for them.

She dances nicely and so does he, but the audience didn't grow wildly enthusiastic over their work. Nevertheless, with more of that Spanish dance and a change, the elimination of his coster number, several punchful ditties and a flash of a dainty shimmie—why not?—others are doing it—the act will appear to better advantage.

H. M.

THE SECTION GANG

Theatre—*Greenpoint*.
Style—*Comedy and singing*.
Time—*Nineteen minutes*.
Setting—*In two*.

"The Section Gang," despite its "sketchy" title, is more of a vehicle for a quintette than a sketch, although there is more slap-stick comedy than singing.

There are five men in the act, who enter singing. They represent a section gang working on a railroad. The gang is made up of a Jew, an Italian, a Frenchman, who starts off with French dialect, but soon puts it aside for English, and a "Nance" character. The boss of the gang is American.

The comedy is confined to a quarrel between the Jew and Italian, a dash of merangue pie at the gang's lunch, and the Jew's cutting the Italian's suspenders so that the latter's trousers fall between the waist line.

Aside from the entering song, the Frenchman sings a solo and the others join in the chorus, when the quintette renders a comedy song number. That completes the vocal efforts.

In a finish they give an imitation of a band playing a Sousa march.

Slap-stick comedy invariably wins laughs, and, therefore, the work of "The Section Gang" in this direction got results. For the rest, there is little to say in praise. The fault, however, seems to be rather with the material and the direction of the act than with the performers, who, in spite of the handicap placed on them, show they are capable of better things.

More singing by the five, with popular numbers and less of the slap-stick comedy would prove more attractive and entertaining.

E. W.

EVELYN AND MARGARET

Theatre—*Proctor's 58th St.*
Style—*Singing, cycling, skating*.
Time—*Ten minutes*.
Setting—*Full stage*.

Evelyn and Margaret have an act that will do to open shows on the small time. The turn is a conglomeration of singing, dancing, cycling and skating. The girls are versatile, but their work in each of these lines is little above ordinary. In addition, while they do several things, the total running time of the act does not allow them to specialize in any one of them.

At the start, kneeling in Oriental style, they rendered a pleasing song and followed it with a bit of a dance. One of the girls then made a change of costume and, upon her appearance, did a few stunts on a bicycle. Her work was not very spectacular, nor was the dance on roller skates by her partner. They concluded with more work on a bicycle.

Taken as a whole, the offering lacks speed. The girls should increase the running time of the act and add a fast dance. Or, a good snappy song would be an improvement.

I. S.

AL SANDERS

Theatre—*Proctor's 125th St.*
Style—*Monologue*.
Setting—*In one*.

Time—*Ten minutes*.

Al Sanders will find vaudeville easy going if he would lengthen the running time of his act a minute or two and present a little more material. He has a pleasing personality and original material which he handles well, but lacks a punch finish which is one of the most vital things to an act.

With some of the rough spots improved upon and a better finish, he will find the three-a-day easy.

G. J. H.

BARONESS DEROLFE

Theatre—*Proctor's 125th St.*
Style—*Playlet*.
Time—*Eighteen minutes*.
Setting—*Full stage*.

Baroness Derolfe, or, as her invitations were printed, Baroness Coralie de Roffete, may have toured successfully in this playlet in Europe, but it will never do, as presented, for American consumption. The title of the piece is "The Spider." The players spoke in tones that were hardly more than audible at any time, but from what little could be heard, the plot is as follows:

The Baroness is a woman who has been the victim of cruel man's whims and, like a tiger at bay, has turned on man to wreak vengeance for the indignities practised on her. So, after causing the downfall of financiers and diplomats in Europe, she has come to America to grind new victims beneath her feet. She meets a young attache of the Washington diplomatic service who falls in love with her. As the Baroness weighs about two hundred pounds this is very easy for the young man to do. She also, by the way, smokes cigarettes, and, in short, acts everything that a diplomatic vampire of E. Phillips Oppenheim is supposed to do.

While under the influence of love, the Baroness steals some plans from the young attache. But soon after that, she discovers that he is her own son who was taken from her when a baby. He returns, gets the plans back, and, after calling her every bad name imaginable, leaves her, not knowing that she is his mother. She then decides to keep the secret and walk the straight and narrow path.

The acting is entirely too melodramatic, but, if the sketch is revised, and presented better, it may get over.

G. J. H.

ROMAS TROUPE

Theatre—*Victoria*.
Style—*Acrobatic and talk*.
Time—*Fourteen minutes*.
Setting—*Full Stage*.

It is not often such a worth while sextette of male tumblers is seen in vaudeville. At this house, on the opening night of the last half, the act was the decided hit of the bill, scoring from the very moment they made their appearance.

Each is dressed in conventional evening clothes and there are no special settings. The very unpretentiousness of the act seemed to lend distinctiveness to their individual and collective, acrobatic efforts, which were nothing if not brilliant.

They do not look graceful, but when they tumble they exhibit more grace than a good many female dancers. One of them, who did a series of back tumbles suggesting a pinwheel piece of fireworks, rather than a human being, brought forth a resounding round of applause.

They say and do some very funny things and in the main their offering is so full of zip, pep and distinctive qualities, that it will not be long before this troupe is playing the big time, where it deservedly belongs.

M. L. A.

HILL DONALDSON CO.

Theatre—*Proctor's 125th St.*
Style—*Sketch*.
Time—*Eighteen minutes*.
Setting—*Full stage*.

This act has been seen in vaudeville before, and not so very long ago. The plot is about a lady who is anxious to get married and finally succeeds, through the brother of her Japanese maid, in getting the president of a bachelor association to call on her. On his entrance, he tells her not to propose to him, but before he leaves, they are affianced.

It is a pleasing comedy skit and will find the small time easy going.

G. J. H.

BURLESQUE

HOUSE AGENTS WON'T HANDLE SMALL STUFF

SCRIBNER TO ISSUE ORDER

Orders have been issued by General Manager Sam Scribner, of the Columbia Amusement Company, to all show owners that if their agents order any blotters, folders, throwaways, tack cards, etc., next season that they will have to put them out themselves, as orders will shortly be issued to the advertising agents of houses not to handle this line of advertising.

Scribner states that he sent a man over the circuit who found enough stuff in the bill rooms of the various theatres to bill half a dozen shows all season. The letter to owners is as follows:

Dear Sir:
If you order blotters, folders, throwaways, tack cards, etc., for your show next season you will see that your agent puts them out himself. In sending a man over the route not long ago he found enough stuff in the billrooms and around the theatres to bill half a dozen shows all season. We have no objection to your ordering this stuff, but if you do you must arrange to have it distributed yourself, as the advertising agent of the theatres will be instructed not to handle any small stuff.

If the theatre insists on ordering folders, etc., and charging them to you, you will please notify this office, as you will not be expected to pay for small stuff except that which you order yourself.

If you do order any small stuff you will please send to this office a copy of everything you will use next season in the way of folders, throwaways, etc., and have them O. K'd before they are printed, and after they are O. K'd you will please see that there are no changes made in them whatever.

Yours very truly,
SAM SCRIBNER.

May 1, 1919.

BENNETT & CUNNINGHAM SIGN

Joe Hurtig signed Florence Bennett and Paul Cunningham last week to be featured with one of his shows next season. They have signed for two years. Cunningham will write the special music for the show.

This team is now featured with Fred Irwin's "Majesties," which closes in Jersey City this week.

MAE DIX GOES HOME

PITTSBURGH, Pa., May 12.—Albert Dix, father of Mae Dix, is in the West Penn Hospital this city, where he will be operated on in a few days for cancer. Miss Dix closed a long engagement at Kahn's Union Square, New York, last Saturday night and returned to her home here at once.

WASHINGTON STOCK OPENS

WASHINGTON, D. C., May 12.—The Lyceum opened its stock burlesque season here yesterday with the following principals: George Douglas, Buddie Walker, Bob Cheney, Stevens Chase, Chubby Drisdale, May Lockwood, and Miss Millet. Billy Vail is managing the show.

GRANET TO HAVE BENEFIT

NEWARK, N. J., May 12.—Sam Granet, assistant treasurer of the Empire, Newark, will have a benefit at that house June 5. He has bought out the entire house for the night. The "Girls of the U. S. A." will be the attraction.

JEANETTE MOHR CLOSES

Jeanette Mohr closed with the "Social Follies" at the Star, Brooklyn, Saturday night. Ethel Shatta will finish out the balance of the time as soubrette.

This show has taken three weeks' extra time, being at Camp Dix this week, Asbury Park and Long Branch next week and will then close the following week at the Gayety, Brooklyn.

ENGAGE DON CLARK

The Minsky Brothers have engaged Don Clark to produce their stock shows at the National Winter Garden. He started last Thursday. Vida Sopoto opened this week as prima donna. Hallie Dean and Ruth Denice are the two new soubrettes.

Carrie Finnell and Emma Kohler closed at that house last week.

QUIT SHOW BUSINESS

Ray Montgomery, who closed his season at the Empire, Hoboken, Saturday night, retired from show business at the same time.

He will devote his future time to the cotton buff business of K. F. Griffets and Company, in which firm he has had an interest for some time.

MARRIES A BANKER

WASHINGTON, D. C., May 8.—Frankie La Brack, who was with the "Star and Garter Show" last season and in vaudeville this season, was married on April 29, to A. H. Welton a banker in this city.

The couple will reside in the fashionable New Berne apartments here.

SIGNS FOR THREE YEARS

Frank ("Bud") Williamson signed a contract with Hurtig and Seamon last week for three years, commencing next season. Williamson had several other offers and one to manage a Columbia Circuit show, but declined to accept.

JOINS HASTINGS SHOW

Hugh Shubert, musical director and composer, who has been at the Crescent all season, will finish the balance of this year as director of Harry Hastings' Big Show. He took charge at the Columbia Saturday.

TREASURER GETS BENEFIT

BOSTON, May 10.—Lawrence DeCane, treasurer of Waldron's Casino, will have his annual testimonial tomorrow night, when an attractive bill of vaudeville and photo-plays will be offered.

OFFERED LONDON CONTRACT

J. L. Lester, who represents the Hippodrome in London, has submitted a contract to Mollie Williams for her appearance in London at the close of the burlesque season next year.

GOES INTO DRAMATIC ACT

Lettie Bolles, this season with Dixon's "Big Review," opened at Keeney's, in Brooklyn, last Thursday with Arthur Pickens and Company, a dramatic act.

WATSON RE-NAMES PIECE.

Billy Watson has renamed his "Beef Trust" the "Parisian Whirl" for next season. He also announces he will carry small girls for his front line.

MAYER SIGNS WITH SPIEGEL

Arthur Mayer signed a contract with Max Spiegel last week to be featured in one of his shows next season.

BABE LA VETTA RE-SIGNED

Babe La Vetta, soubrette of "The Girls of the U. S. A." has been re-engaged by Hurtig and Seamon for next season.

CIRCUIT HOUSES SELL \$1,500,000 VICTORY BONDS

BACK UNCLE SAM AGAIN

Once again the burlesque houses have come to the front and, in the Fifth Victory Liberty Loan, which ended last Saturday night, have demonstrated their patriotism.

In the eighteen houses in the East, about \$1,500,000 worth of bonds were sold during the drive.

At the Columbia, the speakers did not put in an appearance on several occasions, but, at that, \$125,000 worth of bonds were sold.

At the Empire, Brooklyn, the same trouble existed. Speakers were on hand only thirteen nights during the three weeks. But \$81,900 worth of bonds were sold, however.

No record was kept of the sales at the Star, Brooklyn, by Manager Mike Joyce, but an estimate is given of about \$25,000 worth.

At the Howard, Boston, the loan committee neglected to send any one to conduct the drive, so none was held.

At the Majestic, Jersey City, they sold bonds only two weeks. In that time \$23,350 worth were disposed of.

Following is a partial list of the sales:

Columbia, no drive on Saturday	
on account of no speaker on hand	\$125,050
Kahn's Union Square	73,850
Miner's, Bronx	31,750
National Winter Garden	13,750
Olympic	62,800
Empire, Brooklyn (there were sales only three nights, as the speakers did not put in an appearance on the other evenings)	81,900
Gayety, Brooklyn	10,000
Star, Brooklyn (no record kept of sales)	
Empire, Albany	144,300
Gayety, Buffalo	61,000
Waldron's Casino, Boston	168,000
Gayety, Boston	68,650
Howard, Boston	No sales made
Park, Bridgeport	15,300
Majestic, Jersey City, two weeks only	25,350
Casino, Philadelphia	159,650
Palace, Baltimore	72,850
Gayety, Washington	39,300
Hurtig and Seamon	300,000
Casino, Brooklyn	78,000

BURNS ASS'N SETS BALL DATE

The Annual Ball of the Chas. Burns Association will be held at Tammany Hall on May 18. It will be a big theatrical gathering. Burns has been connected with the Union Square Theatre for several years.

HASTINGS SIGNS HART

Geo. Hart, with the "Mischief Makers," has signed a contract with Harry Hastings to work opposite Tom Howard in the "Kewpie Dolls" next season.

GET FOUR WEEKS LOEW TIME

Joe Bown and Alice Lazaar, of the "Sporting Widows," have been booked for four weeks on the Loew Circuit, to start next week.

JOINS UNION SQUARE STOCK

Caroline Warner has been engaged to replace Ethel DeVeaux at Kahn's Union Square and opened Monday of last week. She will remain there for the summer.

"AMERICA'S BEST" OPENS RETURN DATE AT THE COLUMBIA

Dave Marion's "America's Best" is at the Columbia this week for a return engagement, it being the show that opened the house last August.

There have been several changes in the cast since its opening, and Marion has changed the show around considerably, as well, which has benefited it.

"America's Best" is in two acts and eight scenes, and has been elaborately staged. The scenery and costumes are in first class condition, in fact, they look as well as when we saw the show last summer. The electrical effects are good and assist greatly in bringing out the colors and fine points of the production.

Marion is now working all through the show. He comes on early in his original character as "Snuffy," in which part he was an instant comedy hit. He carried this role through the first part, and changed to Irish in the burlesque. Marion in this character again scored a success, his dialect, actions and general "get up" stamped him a corking good "tad." He worked hard throughout the performance and had everyone else on their toes at the same time.

Frank Wakefield, with his usual snappy manner, also had a lot to do. Wakefield is a straight man and one of our best in burlesque, but he stepped out of this role several times and did a good old man and an Irish character. The program states that he is the co-author with Marion, of the book, lyrics and music. His labors have been successful, as the show is different from any we have seen this season, with a little bit of everything and enough of each to make it good.

Mickey Markwood is doing comedy opposite Marion. He joined the show after it started out and there is an improvement in this part of the show through his endeavors. Markwood is doing a "tramp" and does very well. He takes a lot of bumps and seems anxious to please.

Agnes Behler looks well and offers some pretty costumes. Miss Behler is in several scenes and carries herself exceptionally well.

Inez De Verdier was in very good voice Monday afternoon and rendered her numbers effectively. Miss De Verdier displayed several handsome gowns, which showed her figure to good advantage. She also did nicely with her lines.

Shapely Nellie Watson "soubretted" her way all through the performance with credit. She put her numbers over with lots of "pep," and for encores, Miss Watson is a very pleasant little lady. She works hard and never seems to tire. Her dresses are bright and pretty.

Jack Willard, Billy Lester, Al Lorraine and William Fuller have small roles and take care of them well.

Miss Watson did very well with her "Cross my heart and hope to die" number, and it went over nicely.

Marion repeated his success of earlier in the season with several popular numbers which he wrote years ago. It really seemed good to hear them sung again.

The Four White Steppers offered a corking good wooden shoe dancing specialty in front of a plush drop. The act is composed of three girls and a man. They offered a half a dozen different styles of dances that were liked. The act is neat and classy.

The "kiss" bit got good results the way Wakefield, Markwood, Fuller and Miss Watson worked it up.

Mile. Bartoletti pleased with a toe dance.

A burlesque "Peace" conference was funny and brought out many amusing situations during its action. All the principals took part in this scene and it was well carried out.

The Biff Bang Trio offered a specialty in one, in which they rendered five numbers. The boys have good voices and the numbers went over well. The attempt at comedy of the small member of the trio did not get over however, and it would improve the act if this were eliminated.

The "trunk" bit with Marion, Markwood and Miss Watson was good for laughs.

The "fashion show," with the ladies of the company displaying beautiful gowns, was staged prettily and was well liked.

The recitation by Miss Behler and Frank Wakefield of the old time performers was finely rendered, and it brought back recollections of some great artists that have passed to the great beyond.

Wakefield and Markwood worked up plenty of laughs with a good comedy talking act.

Marion, as the Four Minute Men, assisted by the entire company in a corking good patriotic scene, closed the show.

Marion has a good looking chorus and his girls worked hard and made a fine background for the principals.

"America First," is a fast show from beginning to end. It has more comedy than when it opened, and the changes Marion has made helped to make it the big success it is now.

SID.

SIGNS THREE-YEAR CONTRACT

Ernest Schroder signed a three-year contract last week with Frank Lalor, commencing next season.

Burlesque News Continued on Page 27

CHICAGO NEWS

WITHHOLD LICENSES OF HOUSES
NOT OPPOSING SCALPERS

Cohan's Grand Opera, Garrick, Princess, La Salle and Olympic Get Permits, But Others Are Still Without Necessary Papers.

An attempt of city authorities to curb the so-called ticket speculating evil was apparently furthered last week when Deputy City Collector Lohman refused to issue licenses to theatres making application unless the owners or managers of the houses signed a specially prepared agreement not to dispose of their tickets to scalpers.

As a result the following theatres, mostly Shubert houses, were granted licenses, but only after they signed the agreement submitted to them by Deputy City Collector Lohman on Friday in the license bureau: Cohan's Grand Opera House, Garrick, Princess, La Salle and Olympic theatres.

Those who are familiar with the ticket

scalping situation here say that the method adopted by the city authorities to curb the so-called evil will prove to be about as effective as a "no smoking" sign in a garage because there are more indirect ways by which managers can dispose of tickets to speculators and others interested in exploiting pasteboards than there are seats in the stockyards.

As a matter of fact, nobody is very much perturbed over the "ruse" adopted by the bent-on-getting-'em city authorities—not even the people who are "forced" to pay additional sums for their theatre tickets. And rumor is rife that it is but a question of time when the "stringent" tactics of the license bureaus will let up.

PLAYHOUSE TO HAVE REVUE

E. D. Berg, who has produced several revues at the Winter Garden in this city, has in preparation for the playhouse Summer run an intimate revue of Chicago and of the loop section in particular, which will be ready for its premier about May 16.

The new revue will bear the title "You'll Like It," with the book credited to Joseph Burrows and the music by Al Brown. It is planned to have elaborate costumes and scenery, as Berg is noted along these lines. Berg has also secured the services of Will Morrissey, of "The Overseas Revue," for the staging portion of the new revue.

In the cast will be Lydia Barry, Al Fields, Miss Dong Fing Gue and Harry Haw, noted Chinese dancers; Florence Gest, Bobby Folsom, Lillian De Forrest, Madeline Schwabacher, Paul Rahn and a number of others.

There will be a travesty on "Chu Chin Chow," "Scandal," and on numerous other plays that have been seen in Chicago this last season. Many prominent Chicago citizens will come in for good-natured caricature.

PROTEST CENSOR BILL

"State Senate Bill No. 77," the bill "for an act to regulate the exhibition of motion pictures," has started a flood of protests from every section of the state. The Motion Picture Association of Illinois is making an earnest appeal from practically every screen in the state to "abolish censorship."

Two expert film men are in Chicago at the present time. They are Theodore Mitchell and J. J. McCarthy, members of the Lenox Film Company, which recently put on "The Betrayal," at the Illinois Theatre. They have handled the censorship fight for movies in thirty-two states. These men will take hold of the film question in the state of Illinois and will endeavor to defeat the measure if possible.

POWERS GETS MAY ROBSON

May Robson did so well at Powers' Theatre last summer in "A Little Bit Old-Fashioned" that she will return there on June 1, with a new comedy entitled "Tish." She will arrive in Chicago a week earlier this season and will be permitted to remain as long as she wants to, or until she has exhausted interest in her play.

POWELL SUCCEEDS CHRISTY

Wayne Christy, recently appointed booking manager for the Gun Sun Circuit, will depart from Chicago this week to take up his new duties at Springfield, Ohio, where he will live in the future. Tom Powell will assume charge of the Christy acts and bookings in Chicago.

STOCK AND REPERTOIRE

POLI STOCK PRESENTS
BRAND NEW IRISH PLAY

Deals with the Freedom of Ireland But Does Not Show the Hackneyed English Landlord and Martyred Irish Tenant—Jane Morgan and Arthur Howard Do Some Excellent Work.

NEW HAVEN, Conn., May 12.—"My Irish Rose," a play in three acts by Neil Twomey was given its first production on any stage this afternoon at the Hyperion Theatre by the Poli Players.

The play tells an up-to-date story which deals with the topic foremost in the mind of every Irishman, namely: The Freedom of Ireland. But the hackneyed English landlord and downtrodden Irish tenant do not appear.

The action of the first act takes place in a middle class hotel in New York City. The development of the theme starts shortly after the rise of the curtain when opposition to the singing of an Irish song is expressed by Gus Werner who stands for everything that is un-American.

This man finds his match in Rose Mulligan, an Irish girl who conducts the hotel newsstand. Her brother, a clerk in the hotel, is deceived by the statement of Werner that Ireland's freedom is the object of certain meetings and strong scenes result from the misunderstanding.

The second act is given over largely to comedy. The scene of it is laid in Mrs. Mulligan's "walkup" apartment on the East side.

The action of act three takes place in Mrs. Mulligan's new home on Riverside Drive, and shows a sudden jump of the

Mulligan family from poverty to wealth. Two love stories run through the play with Rose and Arthur Eardsley as the principals in one and Gertrude Netherland and Tommy Mulligan in the other.

The cast in full: Jane Morgan, Mrs. Adelaide Hubbard, Mary Ann Dentler, Maud Blair, Emma Martin, Arthur Howard, Arthur Chatterdon, Frank Thomas, Jerome Broderick, Forrest Zimmer, William Thompson, Bernard Steele, Arthur Griffin, William Thompson, Bert Smith.

Miss Morgan gave a charming performance as Rose, the witty Irish girl, and her scenes with Arthur Howard were exceptionally good.

Mrs. Hubbard, as Mrs. Mulligan, gave one of the best bits of character acting seen here in a long time. Her brogue and Irish mannerisms were delightfully true to life and her performance would be difficult to improve upon. Miss Dentler and Arthur Chatterdon, in the juvenile roles, kept pace with the leaders and the other members of the company acquitted themselves with credit.

The play takes rank with some of the Irish plays of the present day and, despite the fact that the scenes are laid in New York, far away from the land of the shamrock, the play is typically Irish.

BLANEY'S OPEN 7th AVE.

The Blaney Players opened at Loew's Seventh Avenue Theatre last Monday night, with "Common Clay" as the bill. Robert Gleckler and Warda Howard did capital work and the other members of the company lent good aid. The cast in full: Mrs. Fullerton, Georgiana Such; Richard Fullerton, W. H. Whitecar; Edwards, Joseph Kennedy; Anne Fullerton, Elizabeth Day; Ellen Neal, Warda Howard; Arthur Coakley, Ted Roberts; Hugh Fullerton, Robert Gleckler; Judge Samuel Felson, Edward Lynch; W. P. Yates, Jack Ravold; Judge of Police Court, Edward Cook; Clerk of the Court, Ralph Nichols, and Mrs. Neal, Augusta Gill.

OPENS TENT SEASON MAY 19

WAPAKONETA, O., May 9.—The Shannon Stock Company closed its theatre season to-night and will open May 19th under canvas. Nearly all of the old numbers will be with the company for the tenting season and will number thirty-five people. Harry Shannon, who recently arrived from overseas, was discharged from service the day the company closed. The show will play its old territory during the Summer.

CONCORD GETS SUMMER CO.

PENACOOK, N. H., May 12.—H. W. Taylor, manager of the Taylor Stock Co. and Taylor Musical Comedy Co., has taken the management for the Summer season of River Park at Concord and Penacook, N. H., opening Decoration Day and continuing till September 8th. Musical tabloid and stock will be the attractions offered.

WILL REMAIN ALL SUMMER

ST. PAUL, Minn., May 9.—The Otis Oliver Players will remain all Summer at the Shubert Theatre here. The company is doing a big business. Herbert Duffy and Thomas St. Pierre have joined and will week's bill is "Her Unborn Child."

TOM McELHANY BACK HOME

DALLAS, Tex., May 8.—Tom McElhany has returned from "Over there" and is now at his home in this city. He was wounded in the Argonne battle and sent to the hospital about October 10th of last year. After that he received no mail and therefore his many friends who wrote him got no replies to his letter. McElhany has been on the dramatic stage for years and previous to entering the Army was juvenile for Otis Oliver. At present he is resting at home and wants those who wrote him over there to know why they received no answers.

WASHINGTON AGAIN HAS STOCK

WASHINGTON, D. C., May 12.—Washington is to have a stock company this Summer, beginning June 1st. L. M. Bell, a newspaper man of this city and George P. Marshall, a well known stock leading man are back of the enterprise. Among those already engaged are Edward Mackay and Mary Newcombe Edeson.

HOLYOKE COMPANY CLOSING

HOLYOKE, Mass., May 12.—The Shea Stock Company at the Holyoke Theatre will close its regular season next Saturday night, with "Sis Hopkins" as the bill. During the Summer the house will be repainted and refitted with new seats and interior decorations and the stock company will reopen in August.

REJOINS CHAMPLIN STOCK

READING, Pa., May 12.—Wally Burk rejoined the Chas. K. Champlin Stock Company here this week after an absence of four weeks, due to illness. The company plays in Binghamton, N. Y. next week.

YONKERS COMPANY CLOSES

YONKERS, N. Y., May 12.—The stock company at the Warburton Theatre closed last Saturday night and the house will probably be devoted to pictures.

MELODY LANE

ENGLAND IN MIDST OF BIG MUSIC BOOM

Fred Day on Visit to This Country Says English Publishers Are Enjoying Unprecedented Prosperity

The music business in England is booming, according to Fred Day, of the London house of Francis, Day & Hunter, and publishers abroad are enjoying a record-breaking business.

Mr. Day, who for several years resided in this country, has recently been released from the English army after serving for nearly two years in France, and is now spending a few weeks in this country. try.

"The labor shortage and the consequent enormous increase in the wage scale during the war," he said, "was probably responsible for the start of the music boom in England." The publishing houses, with their depleted staffs, were kept working overtime supplying the enormous demand for all sorts of sheet music. Stocks ran low, paper was at a premium, and it was with the greatest difficulty that printed copies in quantities of any sort whatever could be gotten from the printers. The demand for music, however, kept up. The new songs were disposed of, older ones were brought out on the counters, and they in turn were immediately sold. Next, the old dust-covered copies, for years considered practically valueless, were pulled from the shelves, dusted and quickly gobbed up by a public which seemed unable to get enough music.

"With the war over, there is still a shortage in the labor market, high wages prevail and the big music business started during the war period still continues."

BENNY DAVIS WRITING SONGS

CHICAGO, May 10.—Benny Davis, lately with Blossom Seely in vaudeville, is now devoting his time to the writing of songs and completed a number of new ones which he has placed with prominent publishers.

"High Born Babies' Ball," just completed, is being featured in the Bessie Clayton act, as well as by Frisco and Elizabeth Murray.

BERG BACK FROM FRANCE

Dave Berg, the songwriter, is back home after ten months with the American army in France. Berg saw active service, was in the Argonne battle and with his company was before Metz when the armistice was signed.

Berg received his discharge from service this week and expects to resume songwriting immediately.

BERLIN TO OPEN ON JUNE 15

Irving Berlin will open his music publishing establishment on June 15 instead of June 1 as previously announced. The delay is the result of a great deal of work which Berlin is doing in connection with a number of musical productions, the time required to find suitable offices and the selection of a business staff.

AL. SUSSMAN ON WAY HOME

Al. Sussman, the songwriter, who has been in France with the 77th Division, is now on the way home. Sussman, who has written a number of new songs which the soldiers have been singing, expects to join the writing staff of one of the big publishing houses.

DAVID JOINS NEW FIRM

Lee David, the composer, will not, as was recently published enter the music publishing business but has signed a contract to write for a new firm which will in the near future make its opening announcement.

WOLFE GILBERT WORKING ALONE

Wolfe Gilbert and Anatol Friedland have split their vaudeville act and in future Gilbert will work alone, with Leon Flatow as accompanist. Fritzie Leighton will continue as a singer with him, and, under the name of L. Wolfe Gilbert, the act is breaking in at the Audubon Theatre this week.

The music publishing business of Gilbert & Friedland will continue and Friedland may be seen in vaudeville with a well-known woman partner.

HUGO FREY SONGS IN NEW SHOW

Several of the Hugo Frey songs which scored a big hit in the ill-fated "A Night Off" production will be heard again in a new musical show which is to be presented early next season. "A Night Off," the musicalized Daly farce, had but a short life, due to a series of misfortunes which befell the cast, but the musical portion of the piece was so good that the songs are to be heard again.

Frey has signed a contract to write for a term of years with the Harms Co.

WATERSON OUT OF SOCIETY

The music house of Waterson, Berlin & Snyder Co. has sent in its resignation as a member of the American Society of Composers, Authors and Publishers. The Waterson company is the second of the big publishing concerns to withdraw from the society within the past year or so.

RAY WALKER HOME IN JUNE

Ray Walker, the songwriter who has been in France for the past year, is expected home early in June. Walker, who was one of the first to enlist as a soldier entertainer, resigned on May 1 and is now awaiting an opportunity of booking passage home.

PERSHING SONG GOES BIG

"P-E-R-S-H-I-N-G," the new Charles K. Harris song, is being featured by scores of well-known singers, and, judging from its big reception in local houses, will soon be numbered among the leaders in the Charles K. Harris catalogue.

SOPHIE TUCKER SINGS NOVELTY

Sophie Tucker is successfully featuring the new Chas. K. Harris novelty song, "Laughing Water." It is by Joe Gold and Eugene West, who have written a number of clever songs which are in the Harris catalogue.

BERLIN JOINS AUTHORS' SOC.

The new music publishing firm of Irving Berlin is to be a member of the American Society of Composers, Authors and Publishers, having filed its membership application last week.

ROYE SCORES WITH NEW SONG

Ruth Roye is scoring one of her biggest hits with a new Harry Von Tilzer song called "Put Me to Sleep with the Marseillaise, Wake Me Up with an Oo La La."

McCoy IS PROF. MANAGER

Jack McCoy is now the professional manager for the McCarthy & Fisher Co., replacing Jack Mills, who resigned last week.

FEIST HAS NEW ST. LOUIS OFFICE

Leo Feist, Inc., has moved its St. Louis office to the Calumet Building at 7th and Chestnut streets.

RICHMOND WITH VON TILZER

Sidney Richmond, formerly with Jerome Remick & Co., has joined the staff of the Harry Von Tilzer Co.

BIG ALLIANCE OF MUSIC MEN PLANNED

Movement to Bring American Society of Composers Under Working Agreement with French Society

The famous French society of authors and composers, the first organization in the world to collect a performing rights fee for the public rendition of the compositions of its members, is to be allied with the American society, if plans which are now under discussion between the heads of both organizations are consummated.

George B. Maxwell, president of the American society, is now in France and the proposed agreement between the two societies has so far advanced that the final signing is said to be but the matter of a few days.

The French society, after which the American organization was patterned, has for years been the most important musical organization in France. Prior to the war, which naturally curtailed musical performances, the society collected for its members over \$1,000,000 annually. So complete is the organization that its collectors take in even the organ grinders of the streets, who are obliged to turn in a fee for performing the compositions of the society's members.

The American society, formed but a few years ago and conducted in the face of great opposition, has already passed the experimental stage and now has in its treasury over \$100,000 in cash and contracts calling for nearly \$100,000,000 more. A working arrangement between the French and American organizations will, according to members familiar with conditions, be of great advantage to both.

The great French catalogue of standard and popular compositions if handled by the American organization will turn an enormous revenue over to the French authors and composers, and, in turn, the American compositions played in France will add a large amount yearly to the treasury of the American society.

Practically every composer, author and publisher of any standing whatever in France belongs to the organization and the payment of a performing rights fee is looked upon throughout all France as a matter of course.

The American organization has been obliged to perform a big educational task, as, despite the law, the average person believes that the purchase of a sheet of music or an orchestral score carries with it the right of public performance.

In spite of the difficulty of enforcing the law and the vast amount of work necessary to enroll music publishers, the American society has steadily advanced until at present its business condition is particularly prosperous and its members predict an enormous increase in revenue during the coming years.

BROWNE WRITING AGAIN

Raymond A. Browne, writer of "The Meaning of the U. S. A." "The Man in the Overalls," and other popular songs of a decade or more ago, is again writing.

His latest song comes from Durham, N. C., is called "The United States of the World," and bears the imprint of James A. Robinson.

ELK MUSIC CO. INCORPORATES

The Elk Music Co., of Binghamton, N. Y., has incorporated with a capital of \$3,000 to publish popular music. The directors are Clarence L. Kline, Leon P. Rundell and John J. Frearson, all of Binghamton.

VON TILZER BALLAD SCORES

Margaret Ford, a new singer in vaudeville, is scoring a big success with the new Harry Von Tilzer ballad "Someone Is Waiting for Someone."

WITMARK GETS NEW COHAN SONG

At the big Salvation Army benefit given at the Metropolitan on Sunday night, George M. Cohan appeared and sang for the first time his new song, "The Girl I Left Behind." The song, clever as to lyric and catchy in melody, scored an instantaneous hit, and as the news of its success spread along Broadway there was a rush to secure the publication rights.

M. Witmark & Sons had secured the rights to the number several days previously, however, and it will be released within the course of the next few days.

SECOND VERSE IS BIG HIT

Just at the time when writers and publishers have practically decided that the second verse of a popular song is entirely superfluous, along comes a song the second verse of which is not only one of its strongest features, but is a sure fire applause getter. The song is "Friends," recently released by Leo Feist, and the successful second verse has again turned the attention of writers to the importance of supplying a strong lyric to follow a song's first chorus.

FAKE MUSIC PUBLISHER JAILED

Dr. Arthur L. Blundt, convicted some time ago under the anti-narcotic act and sentenced to two and one-half years in prison, has lost his final appeal and has been taken to Leavenworth to serve his time. Blundt ran a music publishing concern in order to hide his real activities. He was finally discovered and convicted.

BURGLARS START A FIRE

CHICAGO, May 10.—In an attempt to blow a safe in the Will Rossiter offices, burglars started a fire which resulted in a property loss amounting to over \$10,000. The fire was discovered in the filing room of the Rossiter company, where it burned stubbornly for hours.

DAREWSKI LEASES BIG BUILDING

Herman Darewski, the London music publisher, has leased an entire building in the business section of London and as soon as alterations are completed will move from his old quarters in Charing Cross Road.

STASNY HAS BIG AD IN "POST"

The A. J. Stasny Co. has a big page advertisement in the *Saturday Evening Post* this week featuring "Tears Tell the Story to Me," "Can You Imagine?" and "Bangalore."

COHEN HAS NOVELTY HIT

Meyer Cohen has a novelty song hit in the new number, "The Greatest Thing That Came from France." Scores of singers using the number report phenomenal success with it.

GRANVILLE A HIT WITH "FRIENDS"

Bernard Granville continues to be a big hit with the new song "Friends." He intends to use it during his entire vaudeville engagement.

THREE SONGS SCORE BIG

"Hindu Rose," "Some Day in Araby," and "Rose of Romany" are three songs scoring big in the Daniels & Wilson catalogue.

SONGWRITERS WRITE PLAYS

Earl Carroll and Tommy Gray are collaborating on a number of plays, two of which have been accepted for early production.

EDDIE DOERR ON LONG TRIP

Eddie Doerr, of the Harry Von Tilzer Music Co., started on Monday on a long Eastern and Southern business trip.

EDGAR BITNER BACK IN TOWN

Edgar Bitner, general manager of Leo Feist, Inc., is back after a two weeks' vacation in the south.

HARRY VON TILZER

Announces with great pleasure that he is the publisher of VAN and SCHENK, and JACK YELLEN'S great novelty song hit.

OH! HOW SHE CAN SING!

HERE IS YOUR COPY. LEARN IT AT ONCE.

Wire or write for your orchestration in any key. Lots of extra comedy choruses.

GREAT FEMALE VERSION

ANOTHER HIT

CAN YOU
TAME
WILD
WIMMIN?

ANOTHER HIT

PUT HIM
TO SLEEP
WITH THE
MARSEIL-
LAISE

ANOTHER HIT

I
WANT
A
DOLL

Words by
JACK YELLEN

Music by
GUS VAN and
JOE SCHENCK

Piano

Oh How She Can Sing

Next door to me there lives a girl named Marie
Her great re-nown is spreading all over town
that all the boys are cra-zy for —
and it's a ver-y fun-my sight —
Tho' there are girls who are
To see the boys all come
sweet-er than she — She's the one they all a-dore —
flock-ing a-round — To her house most ev'-ry night —
It's not her looks that
make her such a hit —
when she pass-es by —
She has a cer-tain charm and this is it —
The fel-lows start to roll their eyes and sigh —

Chorus

Oh how she can sing —
oh how she can sing —
She's won-der-ful at Op-e-ra or an-y thing like that — She does-n't like the
— She is-ni much on learn-ing and she does-n't care for books — I nev-er heard of
key of "G" but when she's in "A" flat — oh how she can sing —
an-y bo-dy ask-ing how she cooks But oh how she can sing —
Al-most an-y - thing — I called on her one night we tried to har-mo-nize —
Al-most an-y - thing — In looks she's not as beau-ti-ful as she might be —
— The lit-tle dev-il star-ted in to roll her eyes — I lost my voice
— But ev'-ry time that she be-gins to "do-re" me — then I for-get —
An ev'-ry thing — But oh how she can sing —
Most ev'-ry thing — But oh how she can sing —

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ANOTHER
BALLAD HIT

SOME-
BODY'S
WAITING
FOR
SOMEONE

ANOTHER
BIG HIT

THE
PICKA-
NINNY'S
PARADISE

ANOTHER
HIT

STEVEN
GOT
EVEN

HARRY VON TILZER MUSIC PUB. CO.

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Billy Harrison, Mgr.
220 Tremont St.

MURRY BLOOM, Prof. Mgr.

PHILADELPHIA
Harry Link, Mgr.
Keith Theatre Bldg.

Jane Tarr is recuperating after an operation.

Austin Mack returned with the 77th Division.

Pierre C. Levy is planning a new theatre for Fort Worth.

Ash and Hyams have been booked solid over the Loew Circuit.

Laura Hoffman has been signed for "The Passing Show of 1919."

Millie Butterfield has been added to the cast of "Come On Charley."

Max Tishman has joined forces with Jack Linder, the vaude agent.

Florence Mills has been signed by Edward McGregor for a production.

Marr and Evans have been booked on the Moss Circuit by Jack Linder.

Josephine Stevens has been added to the cast of "It happens to Everybody."

Grace Ellsworth has left the cast of "A Little Journey" to work in pictures.

Jimmie Kelso is out of the hospital after an operation for throat trouble.

Max Halperin has just been successfully operated on in the American Hospital.

Eugene Mullin is the newest addition to the scenario staff of the Universal.

The Stewart Sisters will sail in July for a family reunion at Blackpool, England.

Ina Hayward and Walter Morrison have been signed by Joe Gaites for next season.

Kay Laurell, who has been suffering from influenza, is on the road to recovery.

Walter Lotendorf has severed his connection with the Chamberlain Brown offices.

Dick Fitzgerald and Jack Carroll are having a new act written by James Madison.

Allan Fagan is now with Chamberlain Brown, looking after the musical department.

Bert Lytell is starred in "The Lion's Den," scheduled for release by the Metro May 19.

May Rushling, formerly an usher at the Astor Theatre, is now rehearsing in the "Follies."

The Valmyers have joined the Jack Kohler Stock Company, playing through Missouri.

Elliott Foreman has been engaged as business manager of the "Come Along" company.

Sylvia Field considered a "find" has been engaged to appear in "Sunrise," now in rehearsal.

Langdon McCormick is completing a domestic drama which will be presented next season.

Jack Waldron has been signed by the Shuberts for their new Winter Garden production.

Max Tishman, of the Putnam Building, formerly with Meyer Jones, has changed his quarters.

Reginald Merville, formerly in one of Charley Maddock's rube acts, has just returned from France.

Al Strassman has been engaged to do the publicity work for George White's "Scandals of 1919."

E. A. Turnen has associated himself with Max Rogers in the latter's new offices at 1504 Broadway.

ABOUT YOU! AND YOU!! AND YOU!!!

Frank Herbert and John Adair, Jr., have been signed by Cohan and Harris for a new production.

Charles Compton closed with "Oh Boy" and will tour vaudeville in a musical sketch with two girls.

Fred Graham, who had the part of Dr. Rockett in "Oh My Dear" has been added to the cast of "Pretty Soft."

Ruth Mary Rockwood will return to the stage next season in a production with her husband, Douglas Rockwood.

Katherine Grey filled in for Lola Fisher in "The Cave Girl" during the latter's illness in Philadelphia last week.

Leona Porter, formerly of the "Follies," has entirely recovered from her recent illness and is now at her home.

Finley and Hill were out of the bill at the Fifth Avenue last Monday, and Bernard and Scarth substituted.

Capt. Paul Gordon, who was recently discharged from the army, has returned to the stage in "The Ruined Lady."

Jimmy Duffy, formerly of Duffy and Montague, is doing a single again, booked over the B. F. Keith Circuit.

Irving Tishman, of the Beehler and Jacobs Agency, Chicago, has just arrived in New York to spend his vacation.

William Caryl has been engaged by the Shuberts to conduct the concerts at the Nora Bayes Theatre Sunday nights.

Walter J. Russell, treasurer of the Flatbush Theatre, accompanied by his wife, is in Chicago, visiting his friends.

Octavia Broske has signed to appear in "The Lonely Romeo," which the Shuberts will produce, with Lew Fields starred.

Hazel Dawn has been given a contract by A. H. Woods for a leading role in "Call a Taxi," to be produced next season.

Irene Chesleigh, of the Chesleigh Sisters, is with the "Girls de Looks" which will close at the Empire, Albany, this week.

Frank McCoy, Allan Fagan and Edith Rose have been engaged for various departments of Chamberlain Brown's offices.

Yvette Rugel and Mabel Withee have been added to the cast of "Scandals of 1919," soon to be seen at the Liberty Theatre.

Anthony and Rogers filled in for Burns and Frabiko at the Colonial, Akron, O., due to the death of one of the latter's family.

Lee Roberts, the Chicago composer, has completed the score of a new musical comedy, which will be seen on Broadway next season.

Adrienne Doree, the French prima donna, has been engaged as a regular feature of the entertainment at the Little Club.

Hughie Shubert has completed the music for the "Kewpie Dolls" for next season and has delivered it to Harry Hastings.

Sherman S. Webster has been placed in charge of the Cleveland branch of the Select. He was formerly in charge of the Buffalo district.

James Horan was the recipient last week of an English offer for his act called "Business Is Business" through Charles Bornhaupt.

Ruth Budd was engaged last week to appear with the Julian Eltinge show, Dudley and Lee arranging the booking for her.

Lotta Emmons, of "A Little Mother to Be," is at the American Theatrical Hospital, Chicago, for a rest and observation.

Charles L. Hertzman has been appointed business manager and press representative of the Princess Theatre by F. Ray Comstock.

James Daly, advertising agent of the Gayety, Brooklyn, had complete charge of all the billing of the Fifth Liberty Loan in Brooklyn.

Raymond Van Sickel, William Norton, Lillian Lawrence and Robert Nelson have been signed for "There and Back," George Anderson's play.

Edith Nathiley has been signed by Frint George for one of the principal roles in "The Devil's Revue," which will shortly open in Chicago.

Howard and Sadler filled in at the Fifth Avenue last week after Georgie Price refused to go on in second spot to fill in for Green and Park.

Tom Shannon, who has had the part of the college boy in Harry Tate's "Motoring" for seven years, will sever his connections with the act this week.

Ada Mae Weeks, who was forced to leave the cast of "Listen Lester," a short while ago because of an attack of tonsilitis, has returned to the cast.

Harry Peterson has been placed under a long-term contract by William B. Friedlander. He will play the leading role in "Three's a Crowd."

Walter Catlett, Margery Gateson and Marguerite Farrell have been engaged to appear in "Bing, Bang, Boom," to open at the Nora Bayes Theatre soon.

Florence Walton and Maurice returned this week from abroad and will resume their engagement at the Biltmore Cascades, where they open on June 2.

Mrs. Jane Mauldin Feigl has been chosen judge of the contest for the best play submitted to Oliver Morosco as a vehicle for Francis X. Bushman.

Ethel Ritchie has signed with the Universal to play a prominent feminine role in "The Weaker Vessel," starring Mary MacLaren. Paul Powell is directing.

Eva Puck, who closed last week with "Hello Alexander," has joined the Gus Edwards' "Atta Boy" show at the Martinique Hotel, opening Monday night.

Isidor Caesar and Will Donaldson have written three of the interpolated numbers for "The Lady in Red" show which opened at the Lyric Theatre Monday night.

Ella Weber, a vaudeville performer, is recovering rapidly from a surgical operation which she recently underwent at the American Theatrical Hospital, Chicago.

Yvonne Shelton, Ethel Delmar and La Sylphe have been engaged to appear in "Scandals of 1919," George White's production, to open at the Liberty shortly.

Sergeant Bert Bezer, of Company E, 308th Infantry, has returned from France. Bezer was one of the stage crew at the Casino, Brooklyn, before he went to war.

Mrs. Riggs, of the team of Riggs and Gandy, underwent a serious operation last week at the Lenox Hill Hospital, New York, from which she is making a good recovery.

Percy Hilton Mitchel is to return to the stage as a professional with the closing of the Argonne Players at the Manhattan Opera House, under the name of Percy Hilton.

Willie and Gordon Dooley, Irene Olson and Martin Culhane will be present at the ball celebrating the opening of the season of the Little Club tomorrow night, as entertainers.

George Barry, of Barry and Lohmuller, has written two new acts entitled "In the Garage" and "The Busy Porter." He is already casting the latter, a sketch for three people.

Bert Wilcox and Josephine La Croix will revive the vaudeville skit, "Why Worry," in which Wilcox appeared before he joined the service. They will be assisted by Florence Guise.

Elmo Lincoln is starred in "Elmo, the Mighty," a new eighteen-episode serial, to be released through the Universal in the near future. Grace Cunard has the leading feminine role.

Marcelle Marion, of Marion and Willard formerly, has passed the crisis following on operation for an injury which she suffered to her spine. Dr. Max Thorek performed the operation.

Harry Lester Mason, who closed last Saturday night with the "Friendly Enemies" show in Stamford, Conn., has signed a contract to appear in motion pictures for the next six weeks.

Frank Gladden, a booking agent of Chicago, is rapidly improving from an illness which has kept him laid up at the American Theatrical Hospital, Chicago, and will leave the institution shortly.

Mr. and Mrs. Charles Pullen have joined Pullen's Comedians (under canvas) at Ruleville, Miss. Pullen will be business manager of the show and Mrs. Pullen will take charge of the tickets.

Michael Hanapi, an Hawaiian in the World and Harmony act, failed to put in an appearance at the Prospect last Thursday, and his whereabouts are unknown. His place was filled by an Hawaiian girl.

C. H. Lewis, manager of the new theatre which is being constructed in Idaho Falls, Idaho, will spend the month of June in New York City looking over attractions for the house, arranging for bookings and securing equipment.

Ernest Glendinning and Mrs. Marie Julia Horne, actress and a soldier's widow, took out a marriage license in this city last week. Glendinning gave his age as thirty-five and Mrs. Horne hers as thirty.

Tex Austin, formerly arena director of the La Vegas Cowboys Reunion, and manager of the Rio Grande Frontier Days Contest, of El Paso, Texas, will, on July 4, 5 and 6, stage a round-up at Peoria, Illinois. The sum of \$5,000 will be awarded in prizes.

Sophie Tucker, Frank Westphal, Gray and Vernon, Adelaide and Hughes, Ralph Herz, Nat Carr, Bert Hanlon, Willie Solar, Trace and McBride, Rath Brothers, Elsie White, Gypsy Troubadours, Tex McCloud, Lucille Manion and others appeared at the concert at the Winter Garden last Sunday night.

Bessie Wynn, Nancy Fair, Hazel Kirke, Elizabeth Moffett, Frank Fay, Harry Kelly, Sam Ash, Ignacio Martinetti, Lew Cooper and Sam Curtis have signed to appear in "Oh, Uncle," which will have its premiere in Philadelphia on May 19.

Dallas Welford, Rowland Buckstone, Edouard Durand, Joseph Herbert, Claude Beerbohm, Mona Brune, Jean Stuart, Margaret Nyblod, Florence Eldridge, Nancye Stewart, Aileen Poe, Roy Cochran and Joseph Allerton are included in the cast which will support Edwin Nicander and Rose Coghlan in "Pretty Soft."



MEYER COHEN
President

The Overnight Song Sensation! THE GREATEST THING THAT CAME FROM FRANCE

Owing to the enormous demand for this overnight hit, we are publishing the complete song herewith.

The Greatest Thing That Came From France

Words by HARRY PLEASE
Music by ED. G. KELSON

Moderato

VOICE

I met a pal— Who's been a-cross the
Each no-nie sun— Was glad to do his

I shook his hand— And then said "Well-come home!"
With sword and gun— He proved his yankee grit.

Tell me brother all about dear France and gay Pa-
When they all reach home again the place where they be long. Ho

passed a while, then with a smile he softly said to me:
on my bu- man na-ture that they all should sing this song.

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CHORUS

France, 's a won-der-ful place— No one can do n'y—
— Won-der-ful clime— Won-der-ful vine— Won-der-ful place— to have a—
won-der-ful time— France, is blessed with beau-ti-ful girls— There's no one
thing they lack— But the great-est thing that ev-er came from dear old France
— was the boat that brought me back— back—

The Greatest Thing That Came From France

One of the most beautiful sentimental waltz ballads ever written. It sings itself!

DEAR OLD PALS

Nobody Knows How I Miss You
Dear Old Pals

Words & Music
EDDIE DURR
LEW PORTER

Valse moderato

I sit and pon-der the whole day long. Wish-ing that I could see, — My
Give but I'm lone-some and feel so blue. Thou-sands of miles from home, — I
moth-er and dad the best pain — I had. They're wait-ing pa-tient-ly,
wish I were back, to the old-fash-ioned shack. Why did I ev-er run?

I'll tell the world that I love them so, and soon I'll be back there I know.—
My pals are wait-ing for me I know I'm sor-ry for I love them so—

This song may be had
in single copy or bound
and music rolls.

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CHORUS

No-bod-y knows how I miss you, Dear old pals,
No-bod-y knows how I love you, Dear old pals, When nights are
drear-y and I sit a lone, My thoughts are wear-y they drift toward my home, cause
no-bod-y knows how I miss you, Dear Old Pals, Pals.

Nobody Knows How I Miss You
Dear Old Pals

Ask your music dealer for the beautiful ballad
Gods Service Flag of Love

England and Europe
HERMAN DAREWSKI
142 Charing Cross Road, London, Eng.

Professional Copies and Orchestrations Now Ready. Regular Copies For Sale at Any Music Store
MEYER COHEN MUSIC PUB. CO., 1531 Broadway, New York

Australia
ALBERT & SON
Sydney

DRAMATIC and MUSICAL

"LADY IN RED" FAILS TO PLEASE FIRST NIGHTERS

"THE LADY IN RED."—A musical comedy in two acts. Book and lyrics by Anne Caldwell, music by Robert Winterberg. Produced Monday evening, May 12, at the Lyric Theatre, by John P. Slocum.

CAST.

Wright	Louis Christy
Colonel Prince	Nell Moore
Marjorie Cole	Dorothy Godfrey
Muriel Dean	Gladys Miller
Mabel Kirkpatrick	Ruth Mitchell
Maude Langdon	Irene Corlett
"Tony" Stafford	Donald MacDonald
Kitty St. Claire	Adele Rowland
Darius Dirks	Franklyn Ardell
Sylvia Stafford	Ruth MacTammany
Bruce Vernon	Tom Richards
Peppina Cattaneo	Bertie Beaumonte
Dick Carrington	Harry Turpin
Attendant	Donald Roberts
Percy	William Warren
Butler	Walter Croft

"The Lady in Red" can boast of little originality or brightness of either book or music, and, with few exceptions, it runs along in the groove of mediocrity from start to finish. The music, like the book, is conventional and, while the production can be classed as good, there is apparent a lack of original ideas in its staging.

Good stage direction has made many a success out of the most flimsy of musical shows, that, without the inventive genius of the stage director would find early places in the storage warehouse. Therefore, "The Lady in Red" must needs stand or fall by the appearance she made in her Palm Beach bathing suit.

The story tells of an artist who sees a fair charmer in bathing at Palm Beach, and while his glimpse of her is brief indeed, it is long enough to impress the nymphlike picture indelibly upon his mind. Finally, Mr. Artist finds himself in love with his vision. He has searched for her, but without success, and as a balm to his longing heart, he paints his divinity from memory.

Because her bathing suit was red he calls his picture "The Lady in Red." It proves a sensation and makes him famous. One of those attracted to the gallery in which it is hung is the divinity herself, who blushes with indignation to think that her Palm Beach bathing suit is the sole covering that hides her from the gaze of the Broadwayites. Artist and divinity meet, and a series of love spats follow which terminate in the conventional, as they should.

Adele Rowland is the featured player and on the opening night was well liked.

Ruth MacTammany also deserves credit. The Glorias, a pair of dancers, scored one of the big hits of the show.

Franklyn Ardell was as funny as the lines would permit him to be. The others, for the most part, struggled, but failed to overcome the handicap.

HIP HAS CHILDREN GUESTS

All of the children actors and actresses now appearing in Broadway productions attended the Friday performance of "Everything" at the Hippodrome last week. The event was the annual May party of the children of the stage, given by the juvenile performers appearing in "Everything." The Stage Children's Fund, headed by Mrs. Millie Thorne, the president, and including Pauline Frederick, Ida C. Nahm, Mme. Menzelli, Frances Starr, Mrs. Ben Hendricks, Theda Bara, Mathilde Cottrell, Alla Nazimova and Mrs. Harris attended.

RALPH KETTERING BACK

Ralph Kettering, publicity director for the Jones, Linick and Schaefer Circuit, has returned from a southern vacation and announces that "The Shepherd of the Hills" will be presented in Chicago at the Randolph Theatre, opening May 18.

CANADA GETS LINCOLN FILM

"Virtuous Men," starring Elmo Lincoln, has been sold for New Jersey and Canada. Jacob Fabian secured the New Jersey rights from Herbert Lubin. The Big Four, Ltd., of Winnipeg, bought the Canadian rights to the picture and will distribute it through their Winnipeg, Calgary and Vancouver offices. The rights for Illinois, Michigan, Indiana, western Pennsylvania, Ohio and West Virginia were sold previously, making what approaches a record for quick disposal of State rights to a screen production.

"TOOT SWEET" HAS MANY GOOD PLAYERS; BUT DOES NOT HIT

"TOOT SWEET."—An overseas review, lyrics by Raymond B. Eagan, music by Richard A. Whiting, and libretto by "Everybody." Produced Wednesday, May 7, at the Princess Theatre.

CAST.

Mlle. Jeanette Tourneur.	Mlle. Jeanette Tourneur
Thomas Penfold.	Thomas Penfold
Edward Miller.	Edward Miller
Clarence Nordstrom.	Clarence Nordstrom
Lieut. McPherson.	Lieut. McPherson
Lon Hascall.	Lon Hascall
Will Morrissey.	Will Morrissey
Harry Miller.	Harry Miller
Sam Ward.	Sam Ward
May Boley.	May Boley
Corp. Fenley.	Corp. Fenley
Elizabeth Brice.	Elizabeth Brice
Little Norma Gallo.	Little Norma Gallo
Evelyn Downing.	Evelyn Downing
Virginia Lancier.	Virginia Lancier
Babe Bayer.	Babe Bayer
Bess Arlington.	Bess Arlington
Wilma Bruce.	Wilma Bruce
Lloyd Bruce.	Lloyd Bruce
Ruth Sterling.	Ruth Sterling
Alice Hascall.	Alice Hascall
Elsie Young.	Elsie Young
Henrietta Merriman.	Henrietta Merriman
Elsie Wheeler.	Elsie Wheeler
Clarice Spaulding.	Clarice Spaulding

With such a number of footlight favorites one would think "Toot Sweet" must be a great laughing show. But the first-night audience did not seem to think so. In fact, there was less laughter than that drawn at the soldier shows acted by the boys in service.

While "Toot Sweet" is styled an overseas revue, it seems more like an actors' frolic with the players indulging in *ad lib* material which they enjoy quite as much as the audience. Indeed, the chief link between the piece and No-Man's-Land is the fact that much of the material used was "lifted" from a show given for the boys in the American Army abroad, together with the use of the term "offensive."

The sense in which the term was used was open to question, however, when one of the performers referred to the French as "frogs" and when another player called out the names of those in the audience who did not laugh. But probably the worst offensive was the allusion to a certain critic and his play. All of which may be funny, but scarcely the kind of fun that wins favor with an audience.

There is, of course, no theme to the show, it being a vaudeville show, with helter-skelter dialogue but with tuneful music.

One of the most pleasing bits of the performance was furnished by Jeanette Tourneur, who appeared first as a French waitress and then as a Belgian refugee.

Will Morrissey was the fun-maker-in-chief and Clarence Nordstrom, Harry Miller and Sam Ward did some clever dancing.

Elizabeth Brice and Edward Miller rendered songs and May Boley and Lon Hascall contributed some comedy.

Morrissey and Miss Brice were members of the Margaret Mayo Stock Unit in France, one of the most successful companies of entertainers sent "over there," and much of the material used by that troupe is included in "Toot Sweet."

GAS-METER COMEDY MAY CLICK ON FOR ONE-QUARTER YEAR

"IT HAPPENS TO EVERYBODY."—A comedy in three acts by H. S. Sheldon, presented Friday evening, May 9, 1919, at the Park Theatre, by William F. Muenster.

CAST.

Lydia Pope.	Nila Mac
Frank Galloway.	Al Dayton
Tidy Tillingwater.	Dorothy Allen
Donald Brown.	James Gleason
Oliver Dash.	William E. Meehan
Mr. Mole.	George B. Miller
Mrs. Twiggs.	Olive Oliver
Mr. Sharpe.	John McCabe
Robert Kimball.	Frank Joyner
Elsie Kirkwood.	Josephine Stevens
John Kirkwood.	William P. Carleton
Peter.	Harold Beigh
Porter.	Jack Ellis
Daisy McAllister.	Dorothy Hammack

It has remained for H. S. Sheldon in his play, "It Happens to Everybody," presented at the Park Theatre last Friday night by William F. Muenster, to dramatize the well known quarter meter which, somehow, always used to manage to run out of gas when there was no quarter around the house. That the erstwhile popular household contrivance is not as much in vogue now as formerly is probably due to the fact that the quarter has depreciated in value.

Just the same, in this three-act comedy a chemist who comes from a small town to a boarding house in this center of unanity for the purpose of committing suicide by taking gas because he is dejected over an unhappy love affair, fails to take the gas because there is no gas to take, the maid in the house having forgotten to place a quarter in the meter. And while he lies asleep in his room prepared to succumb to the gas which never even filters through the jets his friend, Donald Brown, delightfully played by James Gleason, to whom he has turned over all of his affairs, including a fast dye formula, arrives.

How the friend of the chemist foils a plot by a capitalist to rob him of his formula wins the bad capitalist's pretty daughter, enters into a lucrative arrangement with his father-in-law to exploit the formula and establishes the unhappy chemist in the arms of the lady who had recently jilted him is rather palatably told and enacted in this comedy that never succeeds in reaching any high spots, but is entertaining withal.

Dorothy Allen, as Tidy Tillingwater, a boarding house slavey, played her character part with delightful consistency, at times suggesting Georgia O'Ramey more by reason of her voice than any conscious imitation. William E. Meehan somewhat overdrove the part he played, a near song writer with more titles than lyrics. George B. Miller, as a grouchy old clerk, was grouchy, old and a clerk, which means that he acted very well.

The balance of the players, for the most part, performed in a hectic sort of fashion that didn't seem to get them anywhere. There was a great deal of running on and off the stage, designed probably to suggest action in an attempt on the part of the author to make this a swift-moving comedy.

Still, the play is as meritorious as any of the current comedy successes that Joe Le Blang is helping to eke out an existence. And, if the settings were nicer, for they do suggest a stock company production, there is no question but what the play would create a much better impression.

"OLD KENTUCKY" TO TOUR AGAIN

"In Old Kentucky," after many years of service, will soon be sent out on tour again by Ambrose Miller and George W. Sammis.

MACDOUGALL'S BARN OPENS

Duncan Macdougall's "Barn" was opened last Friday night with three playlets, which were given in parlor entertainment style.

The "Barn" is a room two flights up in a loft building on East Fourteenth street. The plays given were "Crainquebille," by Anatole France; "The Gollywog's Control," by Duncan Macdougall, and "The Tinker's Wedding," by John M. Synge.

The "Barn" is designed by Macdougall to be a folk theatre, the "folk" in the founder's words being "the men and women who have the intelligent honesty and spirit to dare the unnecessary poverty of our times created by the brigandage called business."

NEW MUSICAL PLAY AT GLOBE TUNEFUL; HAS A LIGHT PLOT

"SHE'S A GOOD FELLOW."—A musical comedy, words by Anne Caldwell, score by Jerome Kern. Produced Monday night, May 6, at the Globe Theatre.

CAST.

Robert McLane.	Joseph Santley
Admiral Franklin.	James C. Marlowe
Horatio Pollard.	Alexander Clark
Chester Pollard.	Olin Howland
Billy Hopkins.	Scott Welsh
McVey.	Jay Wilson
Jacqueline Fay.	Ivy Sawyer
Lavinine Lee.	Ann Orr
Zia Sumares.	Elsie Lawson
Mrs. Franklin.	Gertrude Maitland
Mazie Moore.	Rozetta Duncan
Betty Blair.	Vivian Duncan
Miss Bushy.	Florence Edney
Geranium White.	Nellie Fillmore
Emma.	Florence Bruce
Gladys Grace.	Arline Chase

Charles Dillingham has staged this piece in three attractive scenes, the first act depicting a runaway marriage; the second the incarceration of the unhappy bride under the eagle eye of the school preceptress, and the third the happy reunion of the yearning pair. Some excellent comedy is provided when the bridegroom hits upon the expedient of disguising himself as one of the schoolgirls and rescuing his bride.

In addition to this clever plot, Mr. Kern has sprinkled the three scenes with fourteen song numbers in his melodic vein and no single feature of the action delighted the audience more than the Globe chorus. In the first act it was all but incessantly before the eye and throughout the pretty girls were much in evidence. A third of Kern's numbers are accompanied by dances.

There were Ivy Sawyer and Joseph Santley in the roles of the young lovers and these entertainers danced and chanted with the youthful spirit that always distinguishes their acting. A second pair of lovers were impersonated by Scott Welsh and Ann Orr. Mr. Welsh, as a sailor, gave the sturdiest performance of all, and Miss Orr atoned, as she did once before as the athletic girl in "Leave It to Jane," by her irrepressible spirits, for her provincial manner of speech and lack of a singing voice.

Olin Howland, as a gawky youth who was learning to dance by the correspondence school system, brought an ample vein of humor into the performance.

The Duncan sisters carried the audience off its feet. One is a born comedienne, and if there is anything in the vaudeville box of tricks they do not know it could not be discovered Monday night. They aroused the audience to the greatest enthusiasm of the evening.

In spite of inevitable similarities to many plays of this nature that have gone before, "She's a Good Fellow" is entitled to a long period of prosperity. It is the first of the summer shows to get under way, and its lightness of texture is all in its favor for the season of the year.

Live Songs Live Singers Are Singing!

STORY BALLAD
WITH WONDER-
FUL MELODY

WHEN I MET YOU

By
PAUL B. ARMSTRONG
and
F. HENRI KLICKMANN

ONE TERRIFIC HIT!
DREAMY, HAUNTING
WALTZ SONG SUCCESS

GREATEST
JAZZ SONG
EVER WRITTEN

WATCH THIS
SENSATION

WHEN I MET YOU

Lyrics by PAUL B. ARMSTRONG
Music by F. HENRI KLICKMANN

The sheet music for 'When I Met You' features two staves of musical notation. The lyrics are integrated into the music, with some lines appearing above the notes and others below. The music is in common time.

Chorus: Small notes (Arie) ad lib.

When the Ross - es - es of Pic-a - dy Between the pop - pies of Flanders' Field...
I've seen the Sham - rock of Er - ie's Isle. I've seen the lo - tuo that on - ly
Egypt can yield. I've seen the sun - set in pur-ping skies, I've seen the love - light
in mother's eyes. I've seen the wood - land the brook the heavens of blue.
But they all faded away like a dream When I met you I've seen the you

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FASCINATING
WALTZ SONG
SENSATION

WHEN YOU HOLD ME IN YOUR ARMS

By
GEO. BUCHANAN
and
F. HENRI KLICKMANN

WHEN YOU HOLD ME IN YOUR ARMS

Lyrics by GEO. BUCHANAN
Music by F. HENRI KLICKMANN

The sheet music for 'When You Hold Me in Your Arms' shows two staves of musical notation. The lyrics are placed between the staves. The music includes dynamics like 'play a tempo' and 'a tempo'.

Sweet heart, when I gaze in - to your eyes, See the love I prize, then
life is par - a - dise; Sweet heart, when you smile, then life is gay.
Gone are skies of gray, and Na - ture seems to say, "I love you!" Sweet - heart,
when you whim - per soft and low That you love me so; then
sweet con - tent I know; Heaven is near and life is dear
When you hold me in your arms

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GREAT FOR DUMB ACTS
USED BY RATH BROS.

BY MAY HILL
CLARENCE WILLIAMS
AND ARMAND J. PIRON

SWEET HAWAIIAN MOONLIGHT YOU CAN HAVE IT, I DON'T WANT IT

READY IN TWO WEEKS
REMARKABLE WALTZ SONG

WEEPING WILLOW LANE

Wan - ding where the weeping willows grow, Dreaming there of days you loved me so; Weep-ing wil - lows too, dear, They just weep for you, dear.
Nev - er-more will you come back to me, Still, dear, in my fond-est mem - o - ry, You and I are stroll-ing once a - gain Down in weep-ing wil - low 'ane.

GREAT
NOVELTY
BALLAD

I WOULDN'T DO IT FOR ANYBODY BUT YOU

FOR SINGLES
OR
DOUBLES

RIOTOUS
COMEDY SONG

OH LADY, STOP ROLLING YOUR EYES!

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NEW YORK CITY.

Palace—Bessie Clayton—Rooney & Bent—Four Marx Brothers—Mr. & Mrs. Jimmie Barry—Arnaut Bros.—Geo. N. Brown & Co.—Rooney-Barry-Brown Burlesque. (Two to fill.)

Riverside—Ja Da Three—Klein Bros.—Welling-ton Cross—Gibson & Connell—Buch Bros.—Ruth Budd—Creole Fashion Players—Preethen Eastman.

Colonial—O'Donnell & Blair—Julius Tannen—Bert & H. Gordon—Blanche Ring—Apdale's Animals—Rajah—Bernard & Duffy.

Alhambra—Cantwell & Walker—Harry Cooper—Edward Marshall—Dooley & Sales—Langford & Frederic—Clark & Bergman.

Royal—Bob Albright—Williams & Wolfus—Bessie Wynn—J. & E. Connally—Al Herman

BROOKLYN, N. Y.

Orpheum—Santos & Hayes—Sylvia Clarke—Khurum—Gingras Duo—Mehlinger & Meyers—Ford Sisters & Co.—Gruber's Animals—Doyle & Dixon—Gallagher & Rolly—Lillian Shaw.

Bushwick—Nash & O'Donnell—The Chadwicks—Hands Across Sea—Jas. H. Cullen—Great Richard—Dickinson & Deagon—Maria Lo—Lambert & Ball.

New Brighton—Milo—Marie Nordstrom—Jas. Hussey & Co.—Maurice Burkhardt—Ivan Bankhoff—Sensational Gerards—Robie Gordone—Yorke's Jazz Band—Will Ward & Girls.

BALTIMORE, MD.

Maryland—Frank Crummit—Mrs. Gene Hughes & Not Yet Marie—Halligan & Sykes—Stanley & Burns—Three Daring Sisters—Dolly Kay.

BOSTON, MASS.

Keith's—Fred Berrens—Whiting & Bur—Norton & Lee—Jane Courthope & Co.—Wilbur Mack & Co.—Dennis Bros.—Alice Eis & Co.—Emerson & Boldwin.

BUFFALO, N. Y.

Shea's—Mme. Chilson Ohrman—Elkins, Fay & Elkins—George Price & Co.—Wood & Wyde—Toto—Tivoli Girls—Alan Brooks & Co.

CLEVELAND.

Hippodrome—Gardner & Hartman—Lillian Fitzgerald—Nelson & Chain—U. S. Navy Jazz Band—Ara Sisters—Marie Cahill.

CINCINNATI.

Keith's—Harry Watson & Co.—Cahill & Ro maine—Orville Stamm.

DAYTON.

Keith's—Kranz & La Salle—Cycling Brunettes.

DETROIT.

Temple—Felix & Fisher—The Levolos—Townsend, Wilbur & Co.—The Sharrocks—Elizabeth Murray—The Sweeney's—Jan Rubini—Flo & O. Walters.

ERIE.

Colonial—Palfrey, Hall & Bro.—Kitner & Reaney—Five Princeton Girls—Marian Harris—Primrose Four—Howard & White.

GRAND RAPIDS.

Empress—Ethel Hopkins—Al Shayne—Reynolds & Donnegan—The Yaltos—LeMaire & Hayes.

HAMILTON.

Orpheum—Bert Swor—Sylvester & Vance—Doree's Celebrities—Lawton—Santry & Norton.

LOWELL.

Keith's—Walter Weems—Willie Hale & Bro.—Jovedah—Vine Daly—Harry Thorne & Co.—Kin kaid Kilties—Otto & Sheridan.

MONTRÉAL.

Orpheum—Mignon—Ben Bernie—Edna Goodrich & Co.—Tomaki Duo—Billie Reeves & Co.—Challen & Keke—Zeno & Mandel.

PITTSBURGH.

Davis—Gliding O'Mearas—Jas. J. Morton—"For My Sake"—Green & De Lier—Emma Stephens—Yip Yip Yaphankers.

PHILADELPHIA.

Keith's—Petticoats—Finch's Mules—Chief Capuian—Janis & Chaplow—Lucille & Cockie—Bordoni & Gitz-Rice—Dancing La Vars—Juliette.

PORTLAND.

Keith's—Conway & Fields—Ward & Van Wright & Dietrich—Riding School—Top & Bottom—Leonard & Willard.

ROCHESTER.

Temple—J. & B. Morgan—Frank Gaby—Avon Comedy Four—Eddie Carr & Co.—Marconi & Fitz gibson—Selma Braatz—Belgium Three—Mr. & Mrs. Melbourne.

TORONTO.

Shea's—Ethel McDonough—Catherine Powell—Eva Taylor & Co.—Mack & Vincent—Arnold & Allman.

WASHINGTON.

Keith's—James Watts & Co.—Dorothy Tove & Co.—The Vivians—Cressy & Dane—Lee & Cranston—Frisco & Band—Rainbow Cocktail.

YOUNGSTOWN.

Hippodrome—Billy Rogers—Florence Duo—Sam roff & Sonja—What Girls Can Do—Weber & Ridner—On High Seas.

OPHEUM

CHICAGO.

Majestic—Marie Dressler—Tina Lerner—Laurie & Bronson—Vallecita's Leopards—The Rinaldos.

State Lake—Regay & Sheehan—Tennessee Ten—Yates & Reed—Walter Brower—Laurel Leo—Hector—Orville Stamm.

CALGARY.

Orpheum—The Sirens—Grant & Jones—Harry Holman & Co.—Harry Hines—Ann Gray—Alfred Farrell & Co.

DENVER.

Orpheum—Eddie Foy & Co.—Mosconi Bros.—Berry & Jonani—Helen Scholder—Polly Moran—Chas. Irwin—Fantino Troupe.

DES MOINES.

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Orpheum—Valeska Suratt & Co.—Rockwell & Fox—Bronson & Baldwin—Geo. Yeoman & Co.—Lewis & White—Rizzo & Buff—Kate & Wiley.

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Orpheum—Franklin & Green—Venita Gould—Walter Fenner & Co.—Kar Emmy's Pets—Darrell & Edwards—Nolan & Nolan.

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Orpheum—Cecil Cunningham—Claudius & Scarlet—Largay & Snee—Florence Roberts & Co.—Ryan & Ryan—Marmelis Sisters & Co.

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OAKLAND.

Orpheum—Annette Kellermann—Eddy & Eddie Adair—Clifford & Wells—Bessie Browning—Billy Kinkaid—Harry & Emmie Larned.

PORTLAND.

Orpheum—Patricia & Meyers—Blossom Seeley—Whitledge & Beckwith—Mollie McIntyre—Dunham & Edwards—Williams & Mitchell—Casting Wards.

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VANCOUVER, B. C.

Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nells—Edwin George—Swift & Kelly—Nathan Bros.

WINNIPEG, CALGARY.

Orpheum—Sheila Terry & Co.—Rita Roland—Henry Lewis—Dave Ferguson & Co.—Clifford & Walker—Garcinetti Bros.—Ioleen Sisters.

POLI

BRIDGEPORT.

Poli—Norrine—"That's My Wife." (Last Half)—George Buck—Pretty Baby.

Plaza—A. W. Scotch—Four Roders. (Last Half)—Joe Barton—Seven High Steppers.

HARTFORD.

Palace—Masters & Kraft—Coy De Trickey—Renn & Cunningham Twins—Burt & Rosedale—Ward & Wilson—U. S. Naval Octette. (Last Half)—Leone Trio—Doyle & Elaine—Janet of France—Hendricks & Evans—Will Oakland & Co.—Three Weber Girls.

NEW HAVEN.

Bijou—Joe Barton—Kramer & Bryant—Eva Shirley & Band. (Last Half)—A. W. Scotch.

Palace—Will Oakland & Co.—Milt Collins—Gelli Troupe. (Last Half)—Clayton & Clayton—Frank Farron—Imoff, Conn & Corrine.

SPRINGFIELD.

Palace—Le Poilu—Wilkins & Wilkins—Concert Review—Seven High Steppers. (Last Half)—Miller & Capman—Malets Boncon—McCormick & Winehill—Burt & Rosedale—Eva Shirley & Band.

WILCOTT BARRE.

Poli—Scranton—Rasso & Co.—Reynolds & White—Ed & Lottie Ford—George Armstrong. (Last Half)—Merrill & Doria—Phil Davis—Good Night Teacher—Weber, Beck & Frazer—The Herbert Trio.

WORCESTER.

Poli—George Buck—Miller & Capman—Imoff, Conn & Corrine—Frank Farron—Weber Girls. (Last Half)—Le Poilu—Ward & Wilson—Four Roders.

Plaza—Clayton & Clayton—Malets Boncon—McCormick & Winehill. (Last Half)—Kramer & Bryant—Wilkins & Wilkins—U. S. Naval Octette.

WATERBURY.

Poli—Leone Three—Doyle & Elaine—Janet of France—Hendricks & Evans—Smith & Austin. (Last Half)—Masters & Kraft—Concert Review—Renn & Cunningham Twins—Milt Collins—Gelli Troupe.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Belle & Wood—Bob Millikin—Jack Levy & His Symphony Sisters—Briscoe & Rauh. (Last Half)—Mme. D'Aures—Shrapnel Dodgers—Koban Japs.

BAY CITY, MICH.

Bijou—Van Bros.—Chief Little Elk—Logan, Dunn & Hazel—Mori Bros. (Last Half)—Early & Early—Mitchell & Mitch—Matte Choate—Bob Millikin—Mystic Garden.

(Continued on pages 31 and 32.)



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"Among the Girls"—Poll's, Washington, 12-17; Park Sq., Boston, 18-25.
Arliss, Geo.—Academy of Music, Baltimore, Md.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole" (B)—Columbia, San Francisco, 12-24.
Barrymore, Ethel—Minneapolis, Minn., 15-17.
Barrymore, John & Lionel—Plymouth, N. Y., indef.
Bayes, Nora—Wilbur, Boston, indef.
Bird of Paradise—Majestic, Boston, indef.
Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
Carle, Richard—Waterloo, Ia., 15; Independence, 16; Cedar Rapids, Ia., 17; Muscatine, 18; Davenport, 19; Clinton, 20; Freeport, Ill., 21.
"Come On Charley"—48th Street, New York City, indef.
"Come Along"—39th Street Theatre, New York City, indef.
"Cappy Ricks"—Loew's 7th Ave., N. Y. City, 12-17.
"Crimson Alibi, The"—Auditorium, Baltimore, Md., 12-17; Poll's, Washington, 18-25.
"Dear Brutus"—Empire, New York City, indef.
"Dark Rosaleen"—Belasco, New York City, indef.
"Darktown Frolics"—Park, Indianapolis, Ind., 12-18.
"Everything"—Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Flo, Flo"—Tremont, Boston, indef.
"Good Morning, Judge"—Shubert, New York, indef.
"Gloriana"—Colonial, Chicago, indef.
"Good for Nothing Marianne"—Washington, Conn., 15; Cornwall, 16; New Canaan, 17.
Hampden, Walter—Princess, Chicago, indef.
"I Love You"—Booth (Last Week); Cort, Chicago, 18-indef.
"It Happens to Everybody"—Park, New York, indef.
"Jack o'Lantern"—Forest, Philadelphia. (Last week.)
"John Ferguson"—Garrick, N. Y., 12-17.
Keller, John E.—Auditorium, Chicago, Ill., indef.
"Lightnin'"—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Little Simplicity"—Shubert, Philadelphia. (Last week).
"Lombardi, Ltd."—Lyric, Philadelphia, indef.
"Love Laughs"—Shubert-Garrick, Washington, 12-17.
"La, La, Lucille!"—Colonial, Boston, Mass., 12-25.
"Midnight Whirl"—New Century, New York City, indef.
"Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Moliere"—Liberty, New York City, indef.
"Moonlight & Honeyuckle" (Ruth Chatterton)—Powers, Chicago, indef.
Maude, Cyril—Montreal, Canada, 12-17.
"Oh, Uncle"—Shubert, Philadelphia, 19-indef.
"Our Pleasant Sins"—Belmont, N. Y. City, indef.
"Parlor, Bedroom and Bath"—Chestnut St. O. H., Philadelphia, indef.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Please Get Married"—Fulton, New York City, indef.
"Parlor, Bedroom and Bath"—Chestnut Street, O. H., Philadelphia, Pa., indef.
"Peggy, Behave"—Olympic, Chicago, indef.
"Pretty Soft"—Morosco, N. Y., indef.
Robson, May, Co.—Majestic, Buffalo, N. Y.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Riddle Woman"—Woods, Chicago, indef.
"Sometime"—Casino, New York City, indef.
"Scandal"—Garrick, Chicago, indef.
"She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
"She's a Good Fellow"—Globe, New York City, indef.
San Carlos Opera Co.—Shubert-Belasco, Washington, 12-17.
"Seventeen"—Adelphi, Philadelphia, indef.
Skinner, Otis—St. Joseph, Mo., 15; Lawrence, Kan., 16; Topeka, 17; Emporia, 19; Pueblo, 20; Colorado Springs, 21; Broadway, Denver, Colo., 22-24.
"Sleepless Night, A"—Plymouth, Boston, indef.
"Sinbad"—Boston, O. H., Boston, Mass., indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"The Fortune Teller"—Shubert-Rivera, New York City, 12-17.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Toby's Bow"—Comedy, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Thirty Days"—Cort, Chicago. (Last week.)

ROUTE LIST

"Tumble Inn"—Selwyn, New York City, indef.
Taylor, Laurette—Hollis, Boston, indef.
"Thirty-nine East"—Broadhurst, New York City, indef.
"Three for Diana"—Bijou, New York City, indef.
"Those Who Walk in Darkness"—Toot Sweet—Nora Bayes, New York, indef.
Thurston, Howard—Garrick, Philadelphia, 12-24.
"Up in Mabel's Room"—Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
"Virgin Widow, The"—Imperial, Chicago, 12-17.
"Why Marry?"—Park Square, Boston, 12-17.
"Woman in Room 13"—Republic, New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

U. S. LIBERTY THEATRES

CAMPS—
Devens—First half, Vaudeville; last half, Pictures.
Upton—First half, "Here Comes the Bride"; last half, Vaudeville.
Mills—Vaudeville. (All week.)
Merritt—First half, Vaudeville; last half, "Here Comes the Bride."
Dix—First half, Vaudeville; last half, Pictures.
Mead—First half, Vaudeville; last half, Pictures.
Humphreys—First half, Vaudeville; last half, Pictures.
Lee—First half, Vaudeville; last half, "Miss Blue Eyes."
Eustis—First half, "Miss Blue Eyes"; last half, Vaudeville.
Jackson—First half, Vaudeville; last half, Pictures.
Gordon—First half, Vaudeville; last half, Pictures.
Pike—First half, Pictures; last half, Vaudeville.
Bowie—First half, Vaudeville; last half, Pictures.
Fort Sill—(Still Closed.)
Funston—Webster Musical Stock Co. (All week.)
Dodge—First half, Pictures; last half, "Rialto Girl Revue."
Grant—First half, Musical Stock Co.; last half, "Rialto Girl Revue."
Custer—First half, Vaudeville; last half, Pictures.
Sherman—First half, Vaudeville; last half, Pictures.

COLUMBIA CIRCUIT

"Best Show in Town"—Gayety, Kansas City, 12-17; lay off, 19-24.
"Beauty Trust"—Gayety, Pittsburgh, 12-17; Cleveland, 19-24.
"Behman Show"—Gayety, Washington, 12-17. (Close.)
"Bon Tons"—Hurtig & Seamon's, New York, 12-17. (Close.)
"Bostonians"—Gayety, St. Louis, 12-17; Star and Garter, Chicago, 19-24.
"Bowery"—Lay off, 12-17; Boston, 19-24.
"Burlesque Wonder Show"—Grand, Hartford, Ct., 12-17; Jersey City, N. J., 19-24.
"Ben Welch"—Olympic, Cincinnati, 12-17; Gayety, Pittsburgh, 19-24.
"Burlesque Revue"—Casino, Boston, 12-17; Newburgh and Poughkeepsie, 19-24.
"Cheer Up America"—Jacques, Waterbury, 12-17; Hurtig & Seamon's New York, 19-24.
Dave Marion's—Columbia, New York, 12-17; Casino, Brooklyn, 19-24.
"Follies of the Day"—Gayety, Rochester, 12-17; Gayety, Boston, 19-24.
"Girls de Looks"—Empire, Albany, 12-17. (Close.)
"Girls of the U. S. A."—Orpheum, Patterson, 12-17. (Closed.)
"Hip, Hip, Hooray"—Columbia, Chicago, 12-17; Gayety, Detroit, 19-24.
"Hello America"—Star, Cleveland, 12-17; Toledo, O., 19-24.
Harry Hastings—Casino, Brooklyn, 12-17; Empire, Newark, 19-24.
Irwin's Big Show—Casino, Philadelphia, 12-17; lay off, 19-24.
Lew Kelly Show—Gayety, Buffalo, 12-17; Rochester, 19-24.
"Liberty Girls"—Gayety, Boston, 12-17; Miner's 149th St., New York, 19-24.
Mollie Williams' Show—Empire, Newark, 12-17; Casino, Philadelphia, 19-24.
"Maids of America"—Miner's 149th St., New York, 12-17; Empire, Brooklyn, 19-24.
"Merry Rounders"—Newburgh and Poughkeepsie, 12-17; Paterson, N. J., 19-24.
"Million Dollar Dolls"—Palace, Baltimore, 12-17; Washington, D. C., 19-24.
"Oh, Girl!"—Gayety, Detroit, 12-17; Toronto, Ont., 19-24.
"Peek A Boo"—Columbia, New York, 19. (Stock.)
"Roseland Girls"—People's, Philadelphia, 12-17; Baltimore, 19-24.
Sam Howe's Show—Syracuse and Utica, 12-17. (Close.)
"Sight Seers"—Empire, Toledo, O., 12-17; Columbia, Chicago, 19-24.
"Social Maids"—Empire, Brooklyn, 12-17. (Close.)
"Sporting Widows"—Park, Bridgeport, 15-17. (Close.)
Star and Garter Shows—Gayety, Montreal, Can., 12-17; Albany, 19-24.
"Twentieth Century Maids"—Star and Garter, Chicago, 12-17. (Close.)

AMERICAN CIRCUIT

"Beauty Review"—Penn Circuit, 12-17; Cleveland, 19-24.
"Broadway Belles"—Standard, St. Louis, 12-17; Penn Circuit, 19-24.
"French Frolics"—Kansas City, 12-17; Standard, St. Louis, 19-24.
"Follies of Pleasure"—Gayety, Baltimore, 12-17; Wrightstown, N. J., 19-24.
"Girls from the Follies"—Trocadero, Philadelphia, 12-17. (Close.)
"Hello, Paree"—Englewood, Chicago, 12-17. (Close.)
"High Flyers"—Gayety, Brooklyn, 12-17. (Close.)
"Jolly Girls"—Howard, Boston, 12-17. (Close.)
"Lid Lifters"—Garden, Buffalo, 12-17. (Close.)
"Midnight Maidens"—Scranton, Pa., 12-17; Baltimore, 19-24.
"Military Maids"—Milwaukee, 12-17. (Close.)
"Mischief Makers"—Empire, Hoboken, May 12-17; Star, Brooklyn, 19-24.
"Monte Carlo Girls"—Olympic, New York, 12-17; Empire, Hoboken, 19-24.
"Parisian Flirts"—Wilkes-Barre, 14-17; Gayety, Brooklyn, 19-24.
"Pacemakers"—Louisville, 12-17.
"Pirates"—St. Paul, 11-17. (Close.)
Pat White Show—Crown, Chicago, 12-17; Indianapolis, 19-24.
"Razzle Dazzle Girls"—Star, Brooklyn, 12-17; Olympic, New York, 19-24.
"Record Breakers"—Indianapolis, 12-17; Louisville, Ky., 19-24.
"Speedway Girls"—Empire, Cleveland, 12-17; Cadillac, Detroit, 19-24.
"Tempters"—Detroit, Mich., 12-17. (Close.)

MINSTRELS

Hill's Gus—Boston, Mass., 12-17.
CIRCUSES

Ringling Bros. & Barnum & Bailey—Washington, D. C., 12-13; Baltimore, 14-15; Wilmington, Del., 16; Camden, N. J., 17.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
Astor Guy Players, Jamestown, N. Y., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Comerford Players—Lynn, Mass., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hallinan Rex Co.—Troy, N. Y., 16-31.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.) Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players, Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peek, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Idaho, indef.
Poll Players—Bridgeport, Conn., indef.
Poll Stock—Poll's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert—Hot Springs, Ark., indef.
Savoy Players, Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.

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Oriental Song
Intermezzo ~ One Step

This Ballad is the
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LOVE MEANS YOU

This is a western
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melody and catchy
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St. Louis, Mo., May 10, 1919

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I got a surprise for you; JOE BROWN (you remember him) well, I just heard that JOE BROWN was signed by Jacobs and Jermon for two years to be featured with their "Sporting Widows," and this JOE BROWN party is at least some original, and I think he will hand the customers who visit the "Sporting Widows" next season a few giggles. Remember his title

JOE BROWN

P. S. I understand he wants to thank Jacobs and Jermon for their fair treatment and other parties for their offers, including Gus Sun:

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ECCENTRIC IRISH COMEDIAN

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PRIMA DONNA

HELLO AMERICA

JOE ROSE

SONG WRITER—PRODUCER
AND COMEDIAN

HURTIG AND SEAMON'S
MIDNIGHT MAIDENS

STOCK AND REPERTOIRE

(Continued from page 16)

ORMSBEE STOCK AT JAMESTOWN

JAMESTOWN, N. Y., May 12.—The Ormsbee Stock Company is now in its third week and last fortnight at the Lyric Theatre, with capacity business ruling since the opening.

The company includes George F. Ormsbee, leading man; Flora Fay, leading woman; William Amsdell, Gene La Rue, Fred Reto, Bert Sanbourin, Harry Rugg, William Provo, Dorothy La Rue, Nellie Woods and Margorie Dowe. George Woods is scenic artist.

Manager B. M. Garfield of the Lyric, will continue a stock policy at his house, instead of vaudeville, as heretofore, and another company will follow the Ormsbee organization.

WHITE PLAINS TO HAVE STOCK

WHITE PLAINS, N. Y., May 12.—The Palace Players will open a season of stock next Monday at the Palace Theatre with "The Brat" as the bill. Among the members of the company, who were engaged through the Wales Winter offices are Helen Freeburn, leading woman; Augusta Durgeon, second business, Lucille Wall, general business; Frank Dufrane, leading man; Ward McAllister, second man, and David Munro, general business.

The company is under the management of Philip D'Angelis, who intends to give White Plains a series of Broadway successes.

JOBING WITH ALBEE STOCK

PROVIDENCE, R. I., May 12.—Letha Walters is jobbing this week with the Albee Stock Company in "The Little Teacher."

BURLESQUE NEWS

(Continued from page 15)

WILL EXAMINE WITNESSES

Leon Laski, attorney for the Columbia Amusement Company, co-defendant with the American Burlesque Association in the \$30,000 action for damages and an injunction brought by the Whallen Brothers (Buckingham Theatre Company) in the United States District Court here, will leave for Louisville next week to examine witnesses.

The suit, which was on the calendar last week, was set down for trial by Judge Manton for June 9 and the attorneys for the respective litigants will have to come to court on that day with their witnesses and witnesses' testimony.

Louisville, where Laski says he will examine at least eight witnesses, is the city in which the Whallens operate the Buckingham Theatre, a burlesque house which held a wheel franchise until it was revoked in 1917, the reason given for the revocation being that the house was being badly conducted. Laski expects to find witnesses in Louisville who will testify to the bad way in which the house is alleged to have been operated.

House, Grossman and Vorhaus, attorneys for the plaintiff, may send a representative to Louisville to cross-examine the witnesses.

HOWARD, BOSTON, FILLS CAST

The complete cast of the stock company which will open at the Howard, Boston, on May 26, under the direction of Strouse and Franklin, is Billy "Grogan" Spencer, Fred Binder, Harry Van, Harry Morris, Louis Kravitz, Helen Riff, Lillian Mills, Edna Palmer, Anna Armstrong and thirty girls in the chorus.

"GIRLS FROM JOYLAND" CLOSES

BALTIMORE, Md., May 10.—"The Girls from Joyland" closed its season here today. The following members of the company left after the show for Buffalo, where they will open in summer stock at the Garden: Billy Gilbert, Joe Dolan, Jess Buttons, Tom Barrett and Belle Younge. Gilbert will produce the stock.

CLANCY OPENS SECOND SEASON

WATERBURY, Conn., May 12.—James Clancy opened his second season of stock at Jacques Theatre, here to-night, with "When the Boys Come Back." The company, engaged through the Paul Scott offices, New York, includes Fransee Anderson, leading woman; Gertrude Walters, second woman; Dorothy Drayne, ingenue; Alice Earle, general business; Ralph Sprague, leading man; William Townschend, second man; Jack W. Lewis, juvenile man; Philip D. Quin, second leads; Edward Power, characters and Burton Fahr, general business. Manager Clancy will be his own stage director.

TWO STOCKS FOR HAMILTON

HAMILTON, Can., May 12.—Hamilton is to have two stock companies, The Savoy Players, which have been at the Savoy all season and the Orpheum Players, which open May 26th at the Orpheum. Among those engaged for the latter company are Ernestine Lascalle, Esther Howard, Jane Gilroy and Ralph Roeder.

DALE GOING INTO VAUDEVILLE

Fred Dale, of the Harry Hastings Show, will open with a "single" on the Loew Time June 9. Irving Cooper is looking after his bookings. Dale was to go with Clifton Crawford, but could not get his release from the Hastings show in time.

JOINS MOROSCO STOCK

LOS ANGELES, Cal., May 9.—Eleanor Woodruff has joined the Morosco Stock Company and is this week playing the Ruth Chatterton role in "Daddy Long-Legs."

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BOB ALLEN and DEMOS JONES
In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

ELBERT WHITE & MARY BRADFORD
In "Darktown Flirtation"
DIRECTION—NAT SOBEL

GRACE SLOAN & ELSIE MOORE
"From the Sublime to the Ridiculous"

Maude and Marion Dunn
Lady Auburn and Queen Bonypart
DIRECTION—MARK LEVY

Du NORD
In a Classic Dancing Oddity
DIRECTION—TOM JONES

CARLITA and DICK LEWIS
PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

WILBUR DOBBS & WELCH TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

RUBE MARQUARD
DIRECTION—JOS. COOPER

SHERMAN & ROSE
Artistic Variety Dancers
LOEW CIRCUIT NOW
Direction—TOMMY CURRAN

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Those Three Nifty Girls
PLAYING U. B. O. TIME

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In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

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Character Comedian and Dancer
In Vaudeville

BONESETTIS TROUPE
DIRECTION—MAX OBERNDORF

HAPPY THOMPSON & KING EMIL M.
THE TWO MISFITS
IN VAUDEVILLE

MICHAEL EMMET & MOORE EILEEN
In "IRELAND TODAY"
Featuring His Own Songs
Direction—Joe Michaels

Actors oft feel far from
merry,
Serious thought may rend
one's heart
Yet, it is their part to carry,
Joy to others by their art. Direction: LESLIE MOROSCO

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Allen, J. Lee Goodness, Francis Hutchinson, Clarence
 Albin, C. B. Gibney, Wm. Glennan, J. L.
 Burk, Wally Gutierrez, Francisco Jones, Bert
 Beardsley, Harry Hotchkiss, Edw. Jones, Sidney
 Deltorelli, Joe Hellott, Mr. Kalalohi, Geo.
 Ely, Ernest Harper, Neil Keeley, Francis
 Elsberg, Samuel Helott, Mr. Landowne, Robt.
 Farnum, Nat Harper, Neil Lansdowne, Robt.
 Graves, Geo. L.

LADIES

Allen, Marie Cummings, Georgia Duncan, Helen M.
 Barney, Violet Cole, Beatrice Doyle, Frances
 Biddle, Marie Carleton, Elanore Faustine, Maud
 Berry, Helen Campbell, Marion Foreman, Jim
 Bush, Marjorie Cushman, Marjorie Gibney, Avie
 Burke, Grace Clayton, Lucille Gane, Dorothy G.
 Blair, Alice Cruise, Beth Grote, May
 Blanchard, Ida Crawford, Nellie Gerdes, Annette
 Bise, Mildred Etta Highland, Etta
 Bogard, Mrs.

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DEATHS IN THE PROFESSION

IN MEMORIAM

MRS. MINNIE PETCHING died at Camp Merritt, N. J., on the night of April 25th, death being the result of an accident to a motor bus in which she was riding at the time. She is survived by her husband, Mr. Paul Petching, formerly of the team of Petching Brothers.

Interment took place in the city of Rochester, N. Y., from the residence of Mrs. Petching's relatives.

PHILIP ROBSON, formerly well known as an actor and manager, died May 5 at his home in New York, age sixty-nine years. The deceased was born in England, where he first appeared on the stage. His calling finally brought him to the United States and here his first prominent work was done in "The House that Jack Built" under the management of the Broadhurst Brothers. Later he became a company manager and then became a motion picture actor, working successively with the Famous Players, Metro and the Pathé companies. His wife survives. The body was taken to the Campbell Funeral Church where services were held Wednesday afternoon under the auspices of the Actors' Fund.

LUCILLE GARDNER, an actress, died May 5 at her home in Whitestone, L. I., age twenty-nine years. She was the wife of Ward DeWolf and with him appeared in vaudeville under the team name of Gardner & DeWolf. She was leading woman with A. H. Woods' "The Girl in the Taxi," prima donna with the Shuberts' production of "Her Soldier Boy," and prima donna of "Furs and Frills" under Arthur Hammerstein's management. The funeral services will be held to-morrow and the body will be placed temporarily in a vault in Flushing, and later taken to Detroit, Mich., for interment.

SAMUEL A. POWELL, a western theatrical producer, died last week on board the Steamship Santa Cecilia, following an operation for appendicitis. He was on his way home from France, where he had been a Y. M. C. A. secretary. Previous to enlisting he had been a vaudeville and motion picture manager for many years.

MRS. CATHERINE GIDDENS, wife of George Giddens, died on May 7 at her home in this city. She had appeared on the stage under the name of Catherine Drew and toured with her husband for several years. Her husband and a brother survive her.

MURRY WOODS, an old time actor, died at the Elks home in Bedford City, Va., on May 4. He was 65 years old. He appeared in "The Clansman," "Erminie" and also was stage manager for E. H. Sothern for a number of years.

MARTIN MAAS, who, before he retired, was manager of Miner's Theatre in the Bronx for a number of years, died on May 7.

ALBERT ELLERY BERGH, author and editor, died in this city last week. He was born in New York City on September 20, 1865. He had been associated with Harper Brothers for a number of years and, for eleven years, up to 1900, had been on the editorial staff of The Dramatic Mirror. He was a member of the New York Press Club and of the Society of Founders and

Patriots. He is survived by his wife, five children and a sister.

L. FRANK BAUM, author of "The Wizard of Oz," died in Los Angeles on May 7. Heart disease was the cause. He was born at Chittenango, N. Y., May 15, 1856. He wrote a series of "fairylogues" which were presented at the Hudson Theatre in 1908. Among his well-known creations are "The Road to Oz," "The Tik-Tok Man," "Ozma of Oz," "Queen Zixi of Ix," "The Woggle Bug" and "Father Goose." His wife and four children survive him.

GEORGE P. GOODALE, for the past fifty-four years dramatic editor of The Detroit Free Press, died on May 7 at his home in Detroit. He was the dean of American theatrical critics. George Pomeroy Goodale was born on Aug. 12, 1843, at Orleans, N. Y. He fought in the Civil War and, after being editor of the Detroit Free Press for a number of years, became the dramatic editor in 1865. He had also written a great many essays. He was conferred with the decree of Master of Arts by the University of Michigan in 1915.

STUART PIGGOTT, an American actor playing in the "Lilac Domino" in London, Eng., died suddenly in his dressing room on May 7. He was getting ready to appear at the matinee when he was stricken.

HARRY A. HALE died recently at his home at Lincoln, Nebraska, at the age of 71 years, from cancer of the throat. He was born in Boston in 1847, and made his first stage appearance in that city. He had been seen in support of many famous actors, in fact, practically all the stars of his day. He retired from the stage about thirty years ago and had been in the decorating business since that time. He is survived by his wife and five children, none of whom are in the profession.

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Serious thought may rend
one's heart
Yet, it is their part to carry,
Joy to others by their art
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Burk, Wally	Gutierrez, Fran-	Gutierrez, Fran-	Jones, Bert	Montrose, Camille
Beardsley, Harry	cisco	cisco	Jarvis, Sidney	Maxwell, Joe
Deltorelli, Joe	Hotchkiss, Edw.	Hotchkiss, Edw.	Jones, Gatty	McDonald, Max
Ely, Ernest	Hillott, Mr.	Hillott, Mr.	Kalalohi, Geo.	Marshall, Mr. &
Elisberg, Samuel	Harper, Neil	Harper, Neil	Keely, Francis	Mrs. McDonald
Farnum, Nat	Lansdowne, Robt.	Lansdowne, Robt.	Leahy, Frank	Powell, David
Graves, Geo. L.			Ryan, Dan	Russell, R. H.

Leigh, Andy	Newhart, Chas.	Swanson, Arthur
Montrose, Camille	Osnato, Chas.	Smith, Billy
Maxwell, Joe	Opel, Harry	Smith, Peggy
Osman, Chas.	Penney, Albert	Schwenk, J. A.
McDonald, Max	Powell, David	Whitney, Harry
Marshall, Mr. &	Ryan, Dan	Waite, Billy E.
Mrs. McDonald	Russell, R. H.	Welsh, Lew J.

LADIES

Allen, Marie	Cummings, Georgia	Duncan, Helen M.	Hill, Marion	Martin, Lottie L.
Barney, Violet	Cole, Beatrice	Doyle, Frances	Hockaday, Beth	Oakes, Katherine
Biddle, Marie	Carleton, Elanore	Faustine, Maud	Harris, Marion	Schroeder, Elsie
Berry, Helen	Campbell, Marion	Foreman, Jim	Harlowe, Beatrice	Silber, Blanche
Bush, Marjorie	Cushman, Marion	Gibney, Avis	Joyce, Louise	Silber, Mabel
Burke, Grace	Blair, Alice	Gibson, Mae	Julien, Millie	Sweet, Dolly
Blair, Alice	Clayton, Lucille	Gane, Dorothy G.	Keyes, Ethel C.	Thorne, Budgie
Blanchard, Ida	Cruise, Beth	Grote, May	Lynch, Gertrude	Roland, Ruth
Bise, Mildred	Crawford, Nellie	Gerdes, Annette	Rippenhagen,	Russell, Goldie
Boagard, Mrs.		Hughes, Dorothy	Snizzone, Mary M.	Weston, Elsie

Hill, Marion	Hockaday, Beth	Martin, Lottie L.	Schroeder, Elsie	Silber, Blanche
Harris, Marion	Harris, Marion	Oakes, Katherine	Silber, Mabel	Sweet, Dolly
Harlowe, Beatrice	Harlowe, Beatrice	Pray, Anna M.	Thorne, Budgie	Smith, Peggy
Joyce, Louise	Joyce, Louise	Penman, May	Raymond, Millie	Smith, Peggy
Julien, Millie	Julien, Millie	Raymond, Millie	Weston, Elsie	Smith, Peggy
Keyes, Ethel C.	Keyes, Ethel C.	Rippenhagen,	Wood, Bertha	Wilson, Elanore
Lynch, Gertrude	Lynch, Gertrude	Mrs. J. C. Snizzone, Mary M.	Yates, Edna	Yates, Edna

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DEATHS IN THE PROFESSION

IN MEMORIAM

MRS. MINNIE PETCHING died at Camp Merritt, N. J., on the night of April 25th, death being the result of an accident to a motor bus in which she was riding at the time. She is survived by her husband, Mr. Paul Petching, formerly of the team of Petching Brothers. Interment took place in the city of Rochester, N. Y., from the residence of Mrs. Petching's relatives.

PHILIP ROBSON, formerly well known as an actor and manager, died May 5 at his home in New York, age sixty-nine years. The deceased was born in England, where he first appeared on the stage. His calling finally brought him to the United States and here his first prominent work was done in "The House that Jack Built" under the management of the Broadhurst Brothers. Later he became a company manager and then became a motion picture actor, working successively with the Famous Players, Metro and the Pathé companies. His wife survives. The body was taken to the Campbell Funeral Church where services were held Wednesday afternoon under the auspices of the Actors' Fund.

LUCILLE GARDNER, an actress, died May 5 at her home in Whitestone, L. I., age twenty-nine years. She was the wife of Ward DeWolf and with him appeared in vaudeville under the team name of Gardner & DeWolf. She was leading woman with A. H. Woods' "The Girl in the Taxi," prima donna with the Shuberts' production of "Her Soldier Boy," and prima donna of "Furs and Frills" under Arthur Hammerstein's management. The funeral services will be held to-morrow and the body will be placed temporarily in a vault in Flushing, and later taken to Detroit, Mich., for interment.

SAMUEL A. POWELL, a western theatrical producer, died last week on board the Steamship Santa Cecilia, following an operation for appendicitis. He was on his way home from France, where he had been a Y. M. C. A. secretary. Previous to enlisting he had been a vaudeville and motion picture manager for many years.

MRS. CATHERINE GIDDENS, wife of George Giddens, died on May 7 at her home in this city. She had appeared on the stage under the name of Catherine Drew and toured with her husband for several years. Her husband and a brother survive her.

MURRY WOODS, an old time actor, died at the Elks home in Bedford City, Va., on May 4. He was 65 years old. He appeared in "The Clansman," "Ermine" and also was stage manager for E. H. Sothern for a number of years.

MARTIN MAAS, who, before he retired, was manager of Miner's Theatre in the Bronx for a number of years, died on May 7.

ALBERT ELLERY BERGH, author and editor, died in this city last week. He was born in New York City on September 20, 1865. He had been associated with Harper Brothers for a number of years and, for eleven years, up to 1900, had been on the editorial staff of The Dramatic Mirror. He was a member of the New York Press Club and of the Society of Founders and

Patriots. He is survived by his wife, five children and a sister.

L. FRANK BAUM, author of "The Wizard of Oz" died in Los Angeles on May 7. Heart disease was the cause. He was born at Chittenango, N. Y., May 15, 1856. He wrote a series of "fairylogues" which were presented at the Hudson Theatre in 1908. Among his well-known creations are "The Road to Oz," "The Tik-Tok Man," "Ozma of Oz," "Queen Zixi of Ix," "The Woggle Bug" and "Father Goose." His wife and four children survive him.

GEORGE P. GOODALE, for the past fifty-four years dramatic editor of The Detroit Free Press, died on May 7 at his home in Detroit. He was the dean of American theatrical critics. George Pomeroy Goodale was born on Aug. 12, 1843, at Orleans, N. Y. He fought in the Civil War and, after being editor of the Detroit Free Press for a number of years, became the dramatic editor in 1865. He had also written a great many essays. He was conferred with the degree of Master of Arts by the University of Michigan in 1915.

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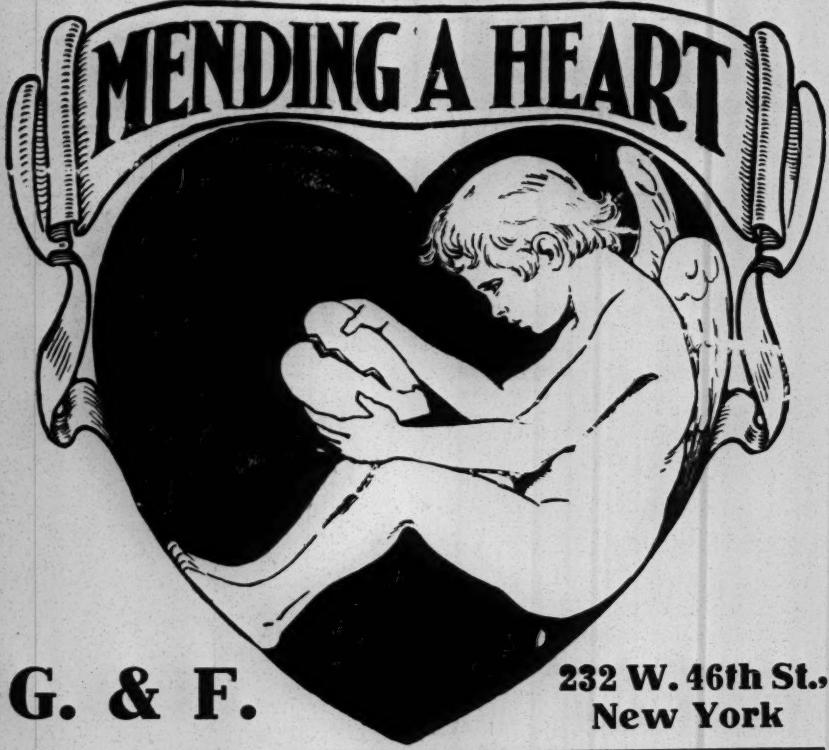
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WARREN & WADE
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CORRINE EDYTHE
HARRIS & BAKER
Two Girls and a Piano
DIRECTION—LEW LESLIE

BROWN AND JACKSON
Comedy Skit in One "At the Training Quarters"
Special Scenery

VAUDEVILLE REVIEWS

(Continued from pages 11 and 12)

VICTORIA

(Last Half)

The Dorothy Sothern Trio is a musical act deserving of a much better position than the first spot, which is occupied. Miss Sothern, who sings and plays the piano, is assisted by two violinists, Helen Chappelle and Elsie Wilbur, who dance with marked grace and play on their violins as if they knew how.

De Witt and Gunther, the former a pretty lady and the latter a midget, failed to make the most of the opportunities afforded by the disparity of their size. Gunther held up his end of the singing and dancing act very well, but Miss De Witt lacked something, chiefly dancing grace. However, the act was well received. (New act.)

Anderson and Rean, in a bedroom playlet entitled "Out of Work," might contribute better entertainment if they eliminated some of the rough spots from their offering. A bed, a lazy husband and a ringing alarm clock figure prominently and humorously in the act, which has merit, but which is played without subtlety.

Joe Cook is a truly versatile and entertaining performer, with a fine sense of burlesque values and a bland personality. He plays several different instruments, sings, chatters, and his bit with a wobbly and disheveled manikin, in which he burlesques a ventriloquist, aroused more genuine mirth than anything else in his distinctive offering. His subtle sense of mirth provocation helped Cook put over his burlesque offering to no uncertain applause.

The Romas Troupe, a sextette of male tumblers who know how to tumble, proved to be the hit of the bill, and deservedly so, too. (New acts.) M. L. A.

MAJESTIC

(Chicago)

Hector, the novelty dog, started the matinee performance at the Majestic, displaying wonderful canine intelligence.

Jan Rubini, fascinated his audience through his wonderful control of the violin. His technique is marvelous.

Marie and Ann Clark offered singing and talking that secured but one bow.

Bert Baker and company presented "Prevarication," a lively little skit that contains comedy of merit. It brought rounds of laughter.

The Primrose Four should tidy up a bit in dress. They harmonize nicely and use a good selection of numbers. They did fairly well.

The U. S. Jazz Band stirred up a great bit of enthusiasm with jazzy, popular and military strains, winning much applause. They scored a hit.

Rae Samuels, spry as ever, and armed with new songs, held down the difficult spot with ease. Rae is a favorite here and naturally she scored tremendously.

Pat and Julia Lerolo closed with splendidly executed juggling while walking the tight rope. H. F. R.

HAMILTON

(First Half)

Rives and Roberts opened with a fair dancing skit that contained a surprise, with a punch at the end.

William Dick has made no changes whatsoever in his mandolin offering. The stories he put over are so old they are mildewed. The entire act is in need of new material.

Ronair and Ward can also use a lot of new material. Besides having poor patter, they do not know how to deliver it. Even in their song, life was lacking and unless something with more pep is injected into the offering it will have trouble getting over.

Hawthorne and Cook took the biggest hand of the bill.

Margaret Farrell offered her song cycle and found the going easy. She has a pleasing personality, a good voice and neat delivery.

Welch, Mealy and Montrose closed the show with a comedy acrobatic turn. The boys did well. G. J. H.

McVICKER'S

(Last Half)

Selina's Circus opened proceedings at McVicker's with a clever routine of tricks presented by dogs, ponies and monkeys. It was entertaining.

Harry Gilbert displayed a pleasing voice and his recitations stood him in good stead.

Cleveland and Dowry sang and talked, meeting with exceptional success, and closed with banjo playing that sent them away nicely.

Payton and Hickey offered singing, intermingled with some talk, that found instant favor. A ballad is well used and a comedy number caught on.

Barry and Surles offered singing and talking that hit home. They work neatly and get their routine over. A special drop is employed.

Bernardi, portrean artist, made changes of characters so quickly that the audience hardly had a chance to catch its breath. He is a clever worker and speedy in all his attempts.

Estelle Sully offered well selected songs and some catchy stories, winning plaudits throughout her offering.

"Love and Kisses," a musical tab, closed the morning show with singing and dancing that proved exceptionally entertaining. It is well staged and displays action.

Retter Brothers, with their comedy acrobatics, headed the early afternoon show, accomplishing some neat tricks that won the approval of the house. Moore and White followed and also registered with some clever dancing and good singing. H. F. R.

FLATBUSH

(Last Half)

An added attraction, not on the bill, was furnished to the patrons of this house last Thursday when a sailors' jazz band of fourteen and a singer was used by the Victory Loan speaker to aid in the drive. The band played four numbers and the singer rendered two songs.

The regular bill was started by the Renellas, who are two remarkably clever acrobats. They presented an act made up of Risley work, hand stands and lifts, interspersed with original acrobatic movements and falls, many of which are in the line of comedy and bring laughs. These boys are quick, expert and sure workers and class with the best expert comedy acrobats now before the public. They should hold their own on any bill. At this house they received merited applause for numerous feats and went off to a big hand.

Cook and Oatman, man and woman, in a piano, singing and talking act were heartily received. (See new acts.)

Tracey and McBride, man and woman, in number three position, scored a hit and were called upon to respond to an encore. They opened with a patter song and followed with a few dance steps. The woman then sang and gave way to her partner in a soft shoe dance. A song by both sent them off to great applause and, for their encore number, they rendered another song and dance a la Bowery "speilers." The woman of this act is a real comedienne. She has a very fetching personality. Her partner is also a good performer and a capital dancer.

Will Oakland, assisted by a woman, presented his skit "When the Clock Strikes One," which met with decided favor. Oakland sang five songs in his pleasing tenor voice and well deserved the approval given him.

Neil McKinley, assisted by a singer in one of the boxes, met with marked success. He indulged in comedy patter and sang five songs, in the chorus of which he was assisted by the "plant."

Travilla, Girlie and Seal, closed the vaudeville part of the bill. They present a tank act in which Travilla remains under water for a couple of minutes and the Girlie and the Seal swim in the tank together. E. W.

BRANTFORD, ONT., CAN.
Brant (First Half)—Mlle. Dures Hudson & Jones—Stevens & Berdeax. (Last Half)—Wood, Young & Phillips—Gertrude Dudley & Co.

BATTLE CREEK, MICH.

Liberty Camp Custer (First Half)—Willa & Harold Brown—Fargo & Richards—Dorothy Brenner—Lind—Grace De Winter—Smith & Troy—All for the Ladies.

FLINT, MICH.

Palace (First Half)—Picture. (Last Half)—Ethel May Barker—Harry & Etta Conley—Foster, Bell & Co.—Briscoe & Rauh—Ballyhoo Trio.

JACKSON, MICH.

Orpheum (First Half)—Loiselle & Sterling—Pinched—Joe Whitehead. (Last Half)—Ella Vall—Jack Levy & Symphony Sisters—Fox & Ingram—“On Main” Boy.”

KOKOMO, IND.

Sipe (First Half)—Tasi & Yoshi—Faber & Taylor—Kiralfy Kids—Mazie King & Co.—Bense & Baird—Six Nosses. (Last Half)—Maybelle Phillips—Jack George Duo—Lasova & Gilmore—Jim McWilliams—Resista.

KINGSTON, ONT.

Grand Opera (Last Half)—Bissett & Scott—Allen & Betty Leiber—Vine & Temple.

LA PORTE, IND.

Phoenix (Thursday and Friday)—Ingalls & Dufield—Ed & Minnie Foster—“Revue a la Carte.”

LANSING.

Bijou (First Half)—Follies Sisters & Le Roy—Ethel May Barker—Harry & Etta Conley—Mystic Garden. (Last Half)—Willa & Harold Brown—Cecil & Mack—Stephens & Bordeau—Dorothy Brenner—La Beruca.

LONDON, ONT.

Grand Opera (First Half)—Wood, Young & Phillips—Wendel Hall—Gertrude Dudley & Co.—Ballyhoo Trio. (Last Half)—Pinched—Hudson & Jones—Van Bros.

LAFAYETTE, IND.

Family (Last Half)—Tasi & Yoshi—Kiralfy Kids—Mercedes—Jack La Vier—Six Nosses.

LOUISVILLE, KY.

Fountaine Ferry Park (First Half)—The Leoras—Howard & Scott—Lasova & Gilmore—“A Study in Sculpture.” (Last Half)—Cycling Brunettes—Reff Bros. & Murray—Ed. & Lillian—Minnie Burke & Boys—Dinning Car Minstrels.

PETERBORO, ONT.

Grand Opera (First Half)—Bissett & Scott—Allen & Betty Leiber—Vine & Temple.

CHILLICOTHE, OHIO

Camp Sherman
Liberty (First Half)—Wolgast & Girlie—Ross & Le Due—Brown & Taylor—Pistel & Cushing—Wm. Armstrong & Co.—Cycling Brunettes. (Last Half)—Howard & Scott—Little Burglar Co.—Valdaya—Faber & Taylor—Koban Japs—“Sweeties.”

SAGINAW, MICH.

Jeffers-Strand (First Half)—Early & Early—Mitchell & Mitch—Shrapnel Dodgers—Fox & Ingraham. (Last Half)—Loise & Sterling—Logan Dunn & Hazel—Chief Little Elk—Joe Whitehead—Mori Bros.

ST. LOUIS, MO.

Forest Park Highlands (First Half)—Violet & Charles—Ed & Lillian—Reff Bros. & Murray—Frozini—Jardin Revue. (Last Half)—Taketa Bros.—Walter Baker & Co.—Coley & Jaxon—“Follies of Today.”

AUSTIN, TEX.

Majestic (Mon. and Tues.)—Parker Brothers—Four Buttercups—John R. Gordon & Co.—Eddie Borden—Stella Mayhew—Rae Elinor Ball—The Randalls.

ATCHISON, TEX.

Orpheum (Sunday only)—Dancing McDonalds—Castle & Davis—Number Please—Jim & Blanche Creighton.

DALLAS, TEX.

Majestic—Jack & Kitty Demaco—The Man Off the Ice Wagon—Henry B. Toomer & Co.—“Flirtation”—Jim & Marion Harkins—Jack Wyatt Lads & Lassies.

FT. WORTH, TEX.

Majestic—Three Bennett Sisters—Sid Townes—Adair & Adolph—Jack Norworth—The Rodrigues.

HOUSTON, TEX.

Majestic—Bert & Lottie Walton—Sam Ahearn—“Oh Auntie”—Marshal Montgomery—Barr Twins—Swor & Avery—Delano & Pike.

KANSAS CITY, MO.

Globe (First Half)—Krayona & Co.—Gertrude Beck—Hodge Podge Sextette—Walmsley & Meyers. (Last Half)—Vida Clayton—Garder & Revere—Pepples Melody Maids—The McIntyres.

LITTLE ROCK, ARK.

Majestic (First Half)—Pipifax & Panlo—Bert Fitzgibbon—Stella Mayhew—Eddie—Gus Edwards—Revue—Fred Hayes. (Last Half)—John R. Gordon—Bridal Betsie—Parker Brothers.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Rose & Thorne—Tom Davies & Co. (Last Half)—Dancing McDonalds—Jim & Blanche Creighton—Number Please.

SAN ANTONIO, TEX.

Majestic—Swan & Swan—Irene & Bobbie Smith—Thru Thick & Thin—Rupp & Linden—Sarah Padden—Lydell & Macey—Sensational Bolles.

TOPEKA, KANS.

Novelty (First Half)—Same bill as Atchison. (Last Half)—Krayona & Co.—Gertrude Beck—Hodge Podge Sextette—Walmsley & Meyers.

TULSA, OKLA.

Empress (First Half)—Juanita—Girls of '61—Baxley & Porter—“New Model.” (Last Half) Rose & Thorne—Tom Davies & Co.—Rae Elinor Ball.

W. V. M. A.**CHICAGO, ILL.**

American—Blecknell—Betty Eldert & Co.—Rawls & Vankaufman—Ben Benny—Galetti's Monks.

CHICAGO, ILL.

Hippodrome—Reckless Duo—Sullivan & Meyers—Martinette & Sylvester—Kerr & Ensign—Ben Deely & Co.—Corp. Joe Nathan—Sig Franz Troupe.

CHICAGO, ILL.

Kedzie (First Half)—Page Hack & Mack—Newell & Most—Howard Martell—Ball & West—Fashions a la Carte. (Last Half)—Cornalla & Wilbur—Follies Sisters & Le Roy—Princess Kalama—Jarrow—Harry Langdon & Co.

VAUDEVILLE BILLS

(Continued from page 25 and on 32)

CHICAGO, ILL.

Lincoln (First Half)—Mae Marvin—The Schwartzs Co.—Sgt. West & Co. (Last Half)—Bicknell—Betty Eldert & Co.

CHICAGO, ILL.

Empress—The Melvilles—Biegley & Maree—Col. Musical Misses—Jack Geo. Duo—Cornalla & Wilbur—The Limbos—Mabel Harper—Herman & Shlrey—Clay Crouch—Choy Head—Whe Troupe.

BELLEVILLE, ILL.

Washington—Billie & Dot—Boothby & Everdean—Archie & Gerrie Falls. (Last Half)—Fredericks & Van—Hew Sully—Steiner Trio.

BELLING, MONT.

Babcock (First Half)—Mowitt & Mullen—Luckle & Yost—Days of Long Ago—Abyssynian Three—The Neumanns. (Last Half)—Lowry's Dogs—Hudson Sisters—Hans Hanke—Anderson & Golnes—Lewis Hart & Co.

CHAMPAIGN, ILL.

Empress (First Half)—Stanley & Dale—Keane & Walsh—Willard Hutchinson & Co.—Jay Raymond—Eva Fay. (Last Half)—McGreevy & Doyle—Maker & Redford—Zelaya—McLain & Gates—Eva Faye.

DE MOINES, IA.

Orpheum (First Half)—Chyo & Chiy—Billy & Edna Frawley—Childhood Days—Brooks & George—Choy Heng Wha Troupe. (Last Half)—Jack o' Lantern Girls—Williams & Taylor—Piano Movers—Stein & Arnold—Emma Francis & Arabs.

DAVENPORT, IA.

Columbia (First Half)—Dorsch & Russell—Williams & Taylor—The Piano Movers—Bert Lewis—Emma Francis & Arabs. (Last Half)—The Melvilles—Fiske & Fallon—The Schwartz Co.—Sgt. Arthur West & Co.

DULUTH, MINN.

New Grand (First Half)—Harvey Holt Trio—Roder & O'Brien—Bolla Trio—Wintergarden Four—David Hall & Co. (Last Half)—Barry & Nickerson—McCormack & Wallace—Hall & Shiparo—Merrill Troupe.

GREEN BAY, WIS.

Orpheum (Last Half Only)—Morales Toy Shop—Pearson Trio—June Mills & Co.—The Brants.

LIVINGSTON, MONT.

Strand (First Half)—Mowitt & Mullen—Luckle & Yost—Days of Long Ago—Abyssynian Trio—The Neumanns. (Last Half)—Lowry's Dogs—Hudson Sisters—Hans Hanke—Anderson & Golnes—Lewis Hart & Co.

MINNEAPOLIS, MINN.

New Grand—Melroy Sisters—Warren Wade & Co.—Roberts Pearl & Straw.

NEW PALACE, ILL.

New Palace (First Half)—Keno & Wagner—Pearson Trio—Bells Hawaiian. (Last Half)—Nixon & Norris—Frish Howard & Toolin—Remmants—Mack & Maybelle—Hong Kong Mysteries.

MADISON, WIS.

Orpheum (First Half)—Ovanda Duo—Laurel Lee—G. Swaine Gordon & Co.—Cappa Family—Potter & Hartwell. (Last Half)—Al White & Co.—Fred Lewis—Merlin's Dogs.

MEMPHIS, TENN.

Orpheum (First Half)—Lei Mon Kin—Holliday & Willette—“On What a Night.” (Last Half)—Marker & Schenck—Wallace Galvin—Little Pip—Fay.

PORTLAND, ORE.

Hippodrome (First Half)—Two Edwards—Gertrude Graves—George Lovett—Infield & Noble—Waldstein & Daley. (Last Half)—Apper & Appier—Propeller Trio—Doherty & Scallo—Treble & Thomas—“Quaker City Four.”

ROCKFORD, ILL.

Palace (First Half)—Morales Toy Shop—Fiske & Fallon—Al White & Co.—Jarrow—The Brants. (Last Half)—Julia Edwards—Mae Marvin—Fashions a la Carte—Basil & Allen—Dorsch & Russell.

SPokane, Wash.

Hippodrome (First Half)—Marlette's Manikins—Stone & Manning—De Witt Stross & De Witt—Wilson & Wilson—Great Arnison & Co.

TERRE HAUTE, IND.

Hippodrome (First Half)—Herman & Shirley—Maker & Redford—Zelaya—Dale & Burch—Princess Kalama & Co. (Last Half)—Stuart & Keeley—Keane & Walsh—Willard Hutchinson & Co.—Jay Raymond—Mile—A Minute.

TACOMA, WASH.

Hippodrome (First Half)—La Dora & Beckman—Williams & Howard—Hong Kong Mysteries—June Mills & Co.—151st Field Artillery Rainbow Band. (Last Half)—Wanda—Jerry & Gretchen O'Meara—Robins Troupe.

TERRE HAUTE, IND.

Palace (First Half)—La Dora & Beckman—Williams & Howard—Hong Kong Mysteries—June Mills & Co.—151st Field Artillery Rainbow Band.

VANCOUVER, B. C.

Columbia (First Half)—Mabel Killeen—Delmore & Moore—Yorke & Marks—Wyoming Trio. (Last Half)—Musical Queens—Nagel & Grey—De Winter & Rose—Taylor & Arnold—Zeno Dunbar—Jordan.

WALLA WALLA, WASH.

Liberty (First Half)—Aerial De Lors—Plunkett & Romaine—Fred La Reine & Co.—Eugene Kindler—Bijou Circus. (Last Half)—Marlette's Manikins—Stone & Manning—De Witt Stross & De Witt—Wilson & Wilson—Great Arnison & Co.

WINNIPEG MAN, CAN.

Strand (First Half)—Clifford & Marsh—May & Billy Earle—Ferguson & Sunderland—Ellis Nowlin Troupe. (Last Half)—Allen & Moore—Martin & Courtney—Fred Elliott—Seven Pests.

LOEW CIRCUIT**NEW YORK CITY.**

American (First Half)—Ralph Sternad—Sterling & Marguerite—Keegan & O'Rourke—“Every Sailor”—Jim Rowland—Regal & Mack—Sherman, Van & Hyman—Seabury & Price. (Last Half)—Keene & Foxworth—Wilbur & Lyke—Marston & Manley—McNally, Dinas & De Wolff—3 Rozellos—“Which One Shall I Marry”—Ward & Pryor—Cummins & Seahan.

BOULEVARD

(First Half)—Bolgar Bros.—Bert Walton—Red Fox Trot—Schram & Armstrong—Nettie Carroll Troupe. (Last Half)—Maynon's Birds—U. S. S. Penn 4—Chisholm & Breen—Bert & Betty Wheeler.

WESTERN UNION**TELEGRAM**

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MEYER COHEN MUSIC CO.

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THE GREATEST THING THAT CAME FROM FRANCE IS ONE OF THE BIGGEST HITS

I HAVE EVERY SUNG CONGRATULATIONS.

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216P

National (First Half)—Cummins & Seahan—Jewett & Elgin—“Pretty Soft”—Nat Carr—Wilbur & Lyke. (Last Half)—Beunington & Scott—Bert Walton—Great Howard—Dunham & O'Mally.

Orpheum (First Half)—Adonis & Co.—Paul Bollin—Marston & Hanley—Baldwin, Blair & Co.—Pisano & Bingham—Athos & Reed. (Last Half)—Kinso—Samson & Douglas—Red Fox Trot—Phil Baker—Bud & Jessie Gray.

Avenue B (First Half)—Harlequin Trio—Holmes & La Vere—Bertram & Saxton—3 Lordens. (Last Half)—Van & Carrie Avery—Florence Ringler—Sterling & Marguerite.

Delancey Street (First Half)—Josie O'Meers—Henderson & Halliday—Ward & Pryor—Chisholm & Breen—Chung Hwa 4—Maynon's Birds. (Last Half)—Hanlon & Arthur—Ralph Sternad—Mason & Cole—Regal & Mack—Schram & Armstrong—Kuma 4.

Greeley Square (First Half)—Bennington & Scott—Honey Hurst—Sampson & Douglas—Great Howard—Stan Stanley Trio—Hanlon & Arthur. (Last Half)—The Brightons—Harmon & Harmon—Lang & Green—Chas. Deland & Co.—Stan Stanley Trio—3 Valdanos.

Victoria (First Half)—Kinso—Lang & Green—Chas. Deland & Co.—Bert & Betty Wheeler—Phil Baker. (Last Half)—Josie O'Meers—Earl Rickart—Harry First & Co.—Keegan & O'Rourke—Sherman, Van & Hyman.

Lincoln Square (First Half)—Mason & Cole—“Which One Shall I Marry?”—U. S. S. Penn 4—Romes Troupe. (Last Half)—Casting Melos—3 Robins—Doris Lester Trio—Uber Carleton—Athos & Reed.

Fulton (First Half)—Bud & Jessie Gray—3 Robins—Harry First & Co.—Alexander & Fields. (Last Half)—Adonis & Co.—Paul Bollin—Anderson & Bean—Pisano & Bingham—Chung Hwa 4.

Metropolitan (First Half)—4 Casting Melos—Brown & Jackson—Doris Lester Trio—Uber Carleton—McNally, Dines & De Wolff. (Last Half)—Nettie Carroll Troupe—Jewett & Elgin—“Pretty Soft”—Nat Carr—“Every Sailor.”

De Kalb (First Half)—3 Valdanos, Al Rickart—Billy Swede Hall & Co.—Dunham & O'Mally—Kuma 4. (Last Half)—Sherman & Rose—Honey Hurst—Baldwin Blair & Co.—Alexander & Fields—Romas Troupe.

Warwick (First Half)—Florence Ringler—Van & Carrie Avery. (Last Half)—Harlequin Trio—Chadwick & Taylor—Holmes & Le Vere—Hawthorne & Cook—3 Lordens.

Palace (First Half)—Sherwin & Rose—Lyons & Yosco. (Last Half)—Lyons & Yosco.

(Continued on page 32.)

**A GOOD STRAIGHT MAN**

with good voice. One who does specialty preferred. Good, long season

BALTIMORE, MD.
Veronica & Hurifalls—Geon A. Mack—Mr. & Mrs. Taroil La Costa—Carolin Trio—"Oh, Billy,"
BOSTON.

(First Half)—Aerial Le Vailo—Knowles & Hurst—Wheeler & Potter—Gorman Bros.—"Full of Pep." (Last Half)—Daras Bros.—Al Tyler—Lord & Fuller—King & Harvey—Katherine Crawford & Co.

FALL RIVER, MASS.

(First Half)—Daras Bros.—Al Tyler—Lord & Fuller—King & Harvey—Catherine Crawford & Co. (Last Half)—Aerial La Vailo—Knowles & Hurst—Wheeler & Moran—Gorman Bros.—"Full of Pep."

HAMILTON.

Bollinger—Tyler & St. Clair—Marie Fitzgibbons—"Mimic World."

HOBOOKEN, N. J.

(First Half)—Harry J. Brown. (Last Half)—Witt & Winters—Bertine Lambert—Cunningham & Bennett—Brown & Lass—Bernivici Bros.

BLISS FAY NEUHAUS SHALKER
THE QUAKER CITY FOUR
AMERICA'S GREATEST HARMONY FOUR
DIR.—NICK FELDMAN

HARRY (HICKY) LE VAN
PERSONAL DIRECTION HENRY P. DIXON

JACK BLAIR and CRYSTAL FLO
A TENNIS MIX UP
IN VAUDEVILLE

FRANCHINI BROS.
Equilibrist—Hand-to-Hand Balancers
DIRECTION—PALY SANDERS

ED. CORELLI & GILLETTE CHAS.
VARIETY ENTERTAINERS

DOROTHY DOYLE
"Melodies of the Moment." In Vaudeville

CLEO LEWIS
Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE
"The Thief," by Miss Blanche Merrill

NELLIE CRAWFORD
Singing and Dancing Soubrette
Direction—Roehm & Richards
Orientals

DOC STONE & WALL LEO
Comedy Unicycle and Bicycle
Phil Bush

JIMMY DUNN
International Mimic
Just Came East
See It

BEATRICE LAMBERT
THE INTERNATIONAL GIRL
IN VAUDEVILLE

PAYTON, HOWARD & LISETTE
"Six Feet of Comic Uproar."
Work in One.
Dir., Chas. Bornhaupt

GUY McCORMICK and CLIFF WINEHILL
The Jazz Boys from Dixie
Direction—Lewis & Gordon

MARGY MYERS and NETTIE KNISE
IN VAUDEVILLE
Direction Horowitz & Krauss, Inc.

LEON C. PAUL F. WHITEHEAD & FITZGERALD
Back from Over There with Something New
Direction—SOFRANSKI AND EPSTEIN

VAUDEVILLE BILLS
(Continued from pages 23 and 31)

MONTREAL, CANADA.
Cacand Duo—Bees & Gaynor Sisters—Harry Mason & Co.—Frank Morrell—"The Owl."

NEW ROCHELLE.

(First Half)—Kremks Bros.—Lane & Harper—Hawthorne & Cook. (Last Half)—Bertram & Saxton.

PROVIDENCE, R. I.

(First Half)—Gangler & Dogs—Jessie Reed—Hyman Adler & Co.—Duquesne Comedy 4—Ko Ko Carnival. (Last Half)—Wellington & Sylvia—Maybelle Best—Montrose & Allen—Dudley Douglas—Josie Flynn's Minstrels.

PALISADES PARK.

Breakaway Barlows—Casting Campbells.

SPRINGFIELD, MASS.

(First Half)—Maybelle Best—Montrose & Allen—Dudley Douglas—Josie Flynn. (Last Half)—Gangler's Dogs—Jessie Reed—Hyman Adler & Co.—Duquesne Four—Ko Ko Carnival.

SOUTH BETHLEHEM.

(First Half)—Bertine Lambert—Cunningham & Bennett—Jo Fields & Co.—Bernivici Bros. (Last Half)—Le Veaus—Taylor & Corelli—Matthews Dreamland.

TORONTO, CANADA.

Burns & Foran—Helen Moretti—Wolf & Stewart—Quigley & Fitzgerald—"Birthday Party."

PROCTOR HOUSES

Fifth Avenue, N. Y. (May 12-14)—Will Oakland & Co.—Loney Haskell—Jason & Haig—Somewhere With Pershing—Four Bolles. (May 14-17)—The Seabacks—Marie Russell—Will J. Ward & Girls—Whiting & Burt—Marie Hart & Sax Rev.

Fifty-Eighth Street (May 12-14)—Whirlwind Hagans—Moore & West—Lieut. Berry & Sister—Puck & McIntyre—Donovan & Murray—Howard Brook & Co.—Rose King & Co. (May 14-17)—Anderson & Burt—The Ferraros—Joa & Agnes Reilly—Johnny Small & Small Sisters—Fox & Ward—Asahl Troupe—Ward & Wilson.

125th Street Theatre (May 12-14)—Elsie Wheeler—Swift & Dolly—Emmett Welsh Minstrels—Margaret Farrell—Three Edies. (May 14-17)—Lillian's Dogs—Little Lord Roberts—Jason & Haig—Georgalis Trio.

93rd Street (May 12-14)—The Geralds—Jos. Hardman—Rialto & Co.—Howard & Sadler—The Home Breakers—Georgalis Trio. (May 14-17)—Aldine & Wright—Rice & Cady—O'Brien, Haven & Co.—Emmett Welch's Minstrels—Les Kelliors.

ALBANY, N. Y.

(May 12-14)—Rose & Dell—Jerome & Albright—Henry & Moore—Maurice Samuels & Co.—Moran & Mack—Nat Nazarro, Jr. (May 14-17)—Challen & Keke—Davis & Greenlee—Hayden & Ercelle—Pearl Sindeler & Co.—Zeno & Mandel—Rainbow Review.

TROY, N. Y.

(May 12-14)—Challen & Keke—Dotson—Pearle, Sindeler & Co.—Singer's Midgets. (May 14-17)—Rose & Dell—Jerome & Albright—Maurice Samuels & Co.—Moran & Mack—Singer's Midgets.

SCHENECTADY, N. Y.

(May 12-14)—Five Pandours—Davis & Greenlee—J. C. Lewis & Co.—Wilkins & Wilkins—Rainbow Review. (May 14-17)—Ed Marshall—Cook & Savo—Janice & Chaplow—A. Robbins & Co.—Nat Nazarro, Jr.

YONKERS, N. Y.

(May 12-14)—Evelyn & Margaret—Mary Maxwell—Anderson & Burt—Harris Morey—Was Darwin Right? (May 14-17)—Gilbert Sisters—Keane & White—Ward & Van—Rose King & Co.

MT. VERNON, N. Y.

(May 12-14)—Lee Kelliors—Marie Russell—Morris & Campbell—Ja Da Trio—Whiting & Burt—Sorrento Quintette. (May 14-17)—The Geralds—Very Good Eddie.

ELIZABETH, N. J.

(May 12-14)—Janette Moore—Denoyer & Danie—Inman & Lyons—Forest Fires. (May 14-17)—McDonald & Cleveland—Jim Cullen—Forest Fires.

PANTAGES CIRCUIT**WINNIPEG, MAN.**

Pantages—Primrose Minstrels—Revue De Lux—Lawrence & Edwards—Booth & Leander—Florence Rayfield—LeRoy & Dresner.

REGINA & SASKATOON, CANADA

Pantages—Amors & Obey—Song & Dance Review—Bert Melrose—Meyers & Wesser—Betty Brooks—Lots & Lots.

EDMONTON, CANADA

Pantages—Joe Fanton Athletes—Empire Quartette—S. Miller Kent—Cliff Clark—Bedell & Pollette—Diaz Monks.

CALGARY, CANADA

Kelly Field Players—Joe Darcy—4 Rennees—Sam & Ada Beverly—Monroe & Grant.

GREAT FALLS & HELENA, MONT.

Leeper Septette—Edna May Foster Trio—Saroff Trio—Arthur Lloyd—Rhode & Crampton—Scheps Comedy Circus.

BUTTE, MONT.

Helen Jackley—Andersons Revue—Hager & Goodwin—Josephine Davis—Kajiyama.

SPOKANE, WASH.

Some Baby—Harris & Mannion—Stover & Lovejoy—Mildie Delong—Victoria 4—Will Morris.

TACOMA, WASH.

Camp Dix Band—Tom Kelly—Murtha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

SEATTLE, WASH.

Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Teuda.

VANCOUVER, B. C.

Cates Bros. & Co.—Race & Edge—Ruth St. Denise—Alice Teddy—Joe Reed.

VICTORIA, B. C.

Guy Wendick—Eddie Ross—Rains & Goodrich—Denishawn Dancers—Gordon & Day.

PORTLAND, OREGON

Dorothy Royer—Mennetti & Sidelli—John G. Sparks—Klass & Terminal—Hoosier Girls.

SAN FRANCISCO, CAL.

Miss 1920—Who Is He?—McLellan & Corson—Denn Linn—3 Weston Sisters.

OAKLAND, CAL.

3 Nosses—Mel Klein—Mile Bianca Co.—Valentine Cox—Julia Clifford—Tuscano Bros.

ACTS PLAYS, SKETCHES WRITTEN Terms for a Stamp
E. L. GAMBLE, Playwright
East Liverpool, Ohio

LOS ANGELES, CAL.
Million Dollar Dolls—Arthur Barreft—Ilka Marie Deel—Jack & Marie Gray—Astor Four—Aeroplane Girls.

SAN DIEGO, CAL.

4 Bards—Trovato—Fireside Reverie—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

SALT LAKE CITY, UTAH.

Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Fresco—Phil La Toska.

OGDEN, UTAH.

Derkin's Dongs—Jim Doherty—Zara Carmen Trio—Bowe & Baker Sisters—McKay's Revue—Wm. Sisto.

DENVER, COLOR.

Magazine Girl—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

"JOHN FERGUSON"

WINS SUCCESS AT FIRST PERFORMANCE

"JOHN FERGUSON"—A drama in four acts by St. John G. Brine. Produced Monday evening, May 12, at the Garrick Theatre, by the Theatre Guild.

CAST.

John Ferguson.....Augustin Duncan
Sarah Ferguson.....Helen Westley
Andrew Ferguson.....Rollo Peters
Hannah Ferguson.....Helen Freeman
James Caesar.....Dudley Digges
Henry Withrow.....Roger Lytton
"Clutie" John McGrath.....Henry Herbert
Sam Mawhinney.....Walter Geer
Sergeant Kernaghan, R. I. O. Michael Carr

"John Ferguson" differs from the average Irish play principally because it has no comedy relief and stands out boldly as tense drama.

The scenes of the four acts are laid in the kitchen of John Ferguson, an impoverished farmer in County Down, Ireland. He is about to be evicted for rent and Hannah, his attractive daughter, decides to save the family by marrying the village grocer, a weak, characterless man, who admires her. She finds, however, that even to save those she loves, she cannot make such a sacrifice. Then it is that her father sends her to the landlord to tell him to proceed with his dispossess arrangements.

It is late at night, but Hannah has no fear. Hours later, she returns home a crazed wreck, resulting from an assault made upon her by the landlord. She moans out her story. The village grocer threatens vengeance, but lacks the physical courage to carry out his threat. Then it is that Andrew Ferguson, Hannah's young brother, takes down the old fowling piece from its place over the fireplace and blows the head off of the landlord.

Hannah, as Hannah, gave a remarkable performance.

Augustin Duncan was convincing in the title role and Henry Herbert and Rollo Peters, as Clutie and Andrew, respectively, did good work.

"John Ferguson" is to stay for one week only. On its merits it could stay in New York for some time, for it is a dramatic treat.

TRIANGLE HAS NEW HEAD

P. L. Waters, who has acted in the capacity of general manager and vice-president of the Triangle for some years, was elected president last week at the meeting for the reorganization of the company and the election of officers. H. W. Aitken, former president, was chosen chairman of the board of directors. Waters will head both the Triangle Film Corporation and Triangle Distributing Company.

GIVE SHOW AT ELKS' CLUB

The Three O'Gormans, Fritz Leyton, Sam Levy, the Lee Kids, Hoey and Lee, June Day, Reichman and Friend, Nich Lang, Bartram and Saxton, Weber, Beck and Frazer, and Ward and Thornton constituted the program given on Rou Rogers Night in the lodge room of New York Lodge No. 1, B. P. O. Elks.

ORGANIZES NEW COMPANY

A new film company, to be known as the Mars, has been organized by George Orth, just discharged from the U. S. Photographic Department. It will produce five-reel feature pictures and one-reel comedy films under Orth's personal direction.

MOTION PICTURES

NEW ROTHAPFEL UNIT IDEA IS SEEN

VERY CLASSY AND CLEVER

It is a trifle too early to make any predictions as to the ultimate success of Samuel L. Rothapfel's Unit Program which had its first showing before more than 1,000 exhibitors, newspaper critics and invited guests at the Rialto Theatre last Friday morning. Yet one thing is sure, Rothapfel has demonstrated conclusively that he can be a good producer as well as the King of Exhibitors.

Rothapfel is the Columbus of Producers in that he is the first to turn out a complete program, even correlating pictures and music.

At the premiere there were the usual superlatives from Rothapfel fans drowning out occasional adverse comment. Rothapfel is wise enough to know that their opinions amount to nothing; he needs criticism now more than ever, for he is sailing into deep and treacherous waters.

The Rothapfel Picture Corporation announced that "Roxie" had chosen as the underlying theme for the entire program the pursuit of happiness.

From top to bottom the program is most artistic, perhaps a fraction over artistic, for the average audience not in New York.

The program opened with the overture "The Rothapfel Unit of 1919," Rothapfel's own arrangement, played by the Rialto Orchestra, with Hugo Riesenfeld conducting. Following the overture introductory remarks by the producer flickered on the screen. "The Wood of Fair Water," an immortalization of the famous achievement of the Marines at Belleau Wood, arranged for use as the climax of a news or magazine reel was next. The impression is that the picture is purely publicity for the Marines who have had more publicity than any branch of the army and navy. Mr. Rothapfel could replace the film with almost any of the Liberty Loan reels sent out by Frank R. Wilson, Director of Publicity, without losing anything, eliminating the Loan lines, of course. The incident wherein Lieutenant Sam Woodfill, of the Regulars, captured four German machine gun "nests" would be a dandy substitute. The major part of Rothapfel's picture presents a badly-shot-up French landscape, with the Marines marching triumphantly and in massed formation at the finish.

Scenes were taken under supervision of Major T. G. Sterrett, U. S. Marines; title contributions by Seawart G. Whitman, editor of *Everybody's Magazine*; Sergt. Owens, Marine Corps and others. As Rothapfel was a Marine he'll be excused this time.

Then came "The Last Hour," a movie sketch featuring J. H. Gilmore, and based upon Massenet's beautiful "Elegie." "Roxie" likewise got this idea out of his own head. It is a terrible warning to those afflicted with money madness. An old man, just before death, reviews his entire life and wishes he was poor and a kid again. The 50-piece orchestra renders the "Elegie" during this interim.

Wallie Van, formerly Vitagraph comedian, fooled the hammer slingers by directing in first-class style all of the pictures, including "False Gods," the five-reel screen version of E. Lloyd Sheldon's drama which is reviewed elsewhere in THE CLIPPER. Eddy Earl photographed the entire program.

Major Sterrett suggested "A Thought of Equity," which is a good humorous squib. First, a duck is seen eating a worm; then

a man eats the duck and finally, after death, the worm eats the man, proving that we all get what is coming to us on this earth. Sam ran a bunch of "Equity Thoughts"—they're as classy as the *Literary Digest* paragraphs.

"Wild Flowers," a George V. Hobart one-reel comedy, is evolved from another idea of Rothapfel's. Yvonne Shelton, Templar Saxe, A. J. Herbert, Helen Weir, Walter McEwen and Eugene Acker take part. "Wild Flowers" is one of those New York pictures that won't pull elsewhere and is nothing to brag about. It's the yarn of two young and wild women adepts at leg pulling. Hobart's rhymes often become monotonous through repetition. The funniest scene is where a Marine in a "canteen" knocks a silk hat from a "Johnny" with a doughnut and has a sharpshooter's medal pinned on him.

Rothapfel's talent seems to lie more in the line of picking dramatic than humorous stuff.

All in all, the Unit Program pleases, mostly because "False Gods" is the kind of story most Americans like, and not because of Mr. Rothapfel's artistic effects.

At a dinner at the Astor which followed the premiere leading exhibitors from all parts of the land and editors of leading New York motion picture trade papers voiced hearty approval of Rothapfel's successful attempt to put over an original stunt. Better still, exhibitors said they intended to book the first effort of him who is destined to be one of the most talked of of independent producers. There was general agreement that he had accomplished much and would do more.

Frank G. Hall, vice-president of Rothapfel Picture Corporation and president of the Independent Sales Corporation and Film Clearing House, who obtained financial backing for Rothapfel three months ago and through whose organization the Unit Program will be distributed, admitted that he had expected great things from the former director of the Rialto and Rivoli and Strand theatres, but never entertained the opinion that his work as a producer would measure up to his ability as an exhibitor. "Mr. Rothapfel has delivered the goods," observed Hall. "He has done more—he has given to the screen something that the public has never seen before—completeness in an evening's entertainment, marked by a quality that raises the silent drama to a pinnacle on a par with the highest form of amusement in a theatre, whether stage or screen."

Rothapfel explained that his plan was to let the exhibitors see the goods before buying, that they would not have to run poor pictures by high-priced stars.

"The biggest and most prominent exhibitors in the country have booked week stands, and this, in my opinion, is the highest possible compliment that can be paid Samuel L. Rothapfel and his Unit Program," said Hall.

UNIVERSAL LEASES FOUR HOUSES

The Universal Film Manufacturing Company has just taken over four Long Island picture houses. Through Harry Richter & Co. it has leased for five years, with the privilege of purchase, the American Music Hall, American Airdrome, both at Seaside, Rockaway Beach, and the Holland Theatre, formerly Arion Hall, at Hollands, all owned by the Deimling Amusement Company. Although business has been good several deaths in the Deimling family necessitated the disposal of the property. The Universal people also leased the Arverne Casino through the same agents from M. Prince.

HART JOINS DOOLEY COMEDIES

William V. Hart, one of the first exchange managers of the General Film Company and associated with the Mutual as a manager when it was formed, is now business manager for the Johnny Dooley Film Comedies in the Longacre Building.

"FIT TO WIN" FILM STARTS HARD FIGHT

TWO ARE ARRESTED

Notwithstanding the fact that the United States District Judge Mayer had previously issued a temporary restraining order preventing License Commissioner Gilchrist from revoking the license of the Gotham Theatre, 165 East 125th street, as he had threatened to do if the film "Fit to Win" was shown there, the police arrested Alfred D. Harsten, house manager, and Isaac Slutzker, a distributor, Sunday on the charge of exhibiting indecent pictures.

Harsten, who lives at 237 West Eleventh street, and Slutzker, at the Hotel Cumberland, were placed under \$500 bail and released from the 126th street station pending arraignment. Assistant Prosecutor Talley saw the picture at the suggestion of District Attorney Swann. Swann and Detective Russo earlier in the day saw the film and agreed it should not be exhibited.

The arrests are the climax of a feud between the Consorship Committee of the National Association of the Motion Picture Industry and Public Health Films of 1493 Broadway which recently secured the picture from the United States Government. The committee, through Attorney Gabriel L. Hess, its chairman, protested to Surgeon General Blue, head of the U. S. Public Health Service, against the commercial exhibition of what is termed "the propaganda motion picture."

In reply, Slutzker declared that the feature would be exhibited for all the money there was in it, but the profits were shared by Public Health Films, the American Social Hygiene Association and the exhibiting theatres.

After Judge Mayer issued the restraining order he announced he had turned the case over to United States District Judge Knox, who will on May 19 hear the Public Health Films' plea for a permanent injunction against Commissioner Gilchrist. Attorneys Sarfaty and Griffith are counsel for the company.

"Fit to Win" was produced for the United States Army by the American Social Hygiene Association and other co-operating agencies and was exhibited in cantonments of this country and Europe in the crusade against venereal diseases.

A wire sent by Attorney Hess to General Blue states that the association is willing to co-operate providing, among other things, that the picture is not distributed through commercial channels for profit; that it be presented directly under the auspices of local boards of health or public health associations co-operating with Blue's office; that young people be not allowed to see it, and, furthermore, that profits from admittance fees be devoted to some public purpose and not to the profit of a commercial organization.

"If you will agree to the above, cancelling your arrangement with present commercial distributors, the association will secure the co-operation of local theatres for exhibition without expense," the wire says. "In the absence of your co-operation the association feels compelled to use every means at its disposal to prohibit the commercial distribution and exhibition of the picture as calculated to create controversy and reflect serious criticism on the motion picture."

TRUEX SIGNED FOR COMEDY

Ernest Truex has been engaged to appear in a number of comedy motion pictures for the V. B. K. Film Company.

DIVIDED ON SUNDAY FILMS

GOSHEN, N. Y., May 11.—Efforts are being made by the straitlaced residents of the villages of this county to prevent the showing of motion pictures on Sunday under the new State law, and the authorities of many of the villages have been served with notices to this effect.

The Christian Endeavor Society, the Epworth League and other church organizations as well as officials of the Presbyterian and Episcopal churches, have warned the trustees of Goshen not to grant permits for Sunday shows. The more liberal minded persons favor the theatre opening.

In spite of the fact that the Village Board of Nyack have received a petition of 1,900 names favoring Sunday film showing, with only 1,000 against it, the Board has decided not to legalize Sunday picture shows.

SIGNS ANOTHER TALMADGE

Constance Talmadge has signed with Joe Schenck, president of the Norma Talmadge Film Corporation, to have him produce all of her pictures for a period of two years, beginning May 15. A new company is to be formed and will be called the Constance Talmadge Film Corporation. It will be located at 318 East Forty-eighth street, the same building in which the company of her sister is situated. The First National will distribute at least six of her pictures per year. John Emerson and Anita Loos will furnish the scenarios for all of her films, having signed contracts to that effect.

CLARA KIMBALL YOUNG LOSES

Justice Donnelly, of the New York Supreme Court, has just rendered a decision in favor of the C. K. Y. Film Corporation in its litigation to prevent Clara Kimball Young from violating her contract to produce motion pictures for that company for distribution through Select Pictures Corporation. This decision establishes the jurisdiction of the New York Supreme Court over Clara Kimball Young, who has been in California since last summer, and clears the way for the decision of the application for an injunction restraining Clara Kimball Young from violating her contract.

JOE BRANDT GOES WEST

Joe Brandt, Universal's serial manager, left last week for Universal City to start two new serial pictures. Serials have drawn well and Carl Laemmle finds that making them is a profitable venture in almost every case. The performers who are starred in Universal serials are Elmo Lincoln, Mary Walcamp, James Corbett and Eddie Polo, and the directors are Henry McRae, James Horne, Jack J. Jackson and J. P. McGowan. Corbett is now working on "The Midnight Man."

FOX BUILDING NEW HOUSE

SPRINGFIELD, Mass., May 13.—A new theatre will be erected here by William Fox, who acquired the site a few weeks ago. The new house will be the largest in the state and possibly the largest in New England, seating 3,500 people. A special ventilating system will be installed as well as an organ costing \$24,000.

Mr. Fox has had offices furnished in the present Fox Theatre building in this city and the engineering staff will make it their headquarters.

TELLEGGEN SIGNS WITH GOLDWYN

Lou Tellegen has signed with the Goldwyn company to play opposite Geraldine Farrar, his wife, in a series of films to be produced this summer under the direction of Frank Lloyd. Tellegen appeared in Paramount productions some seasons ago, but has not been seen on the screen since.

"FALSE GODS"

Rothapfel Picture Corporation. Five Reels.
Cast.

Mile Andrews *Grace Darling*
Cecil Andrews *Hugh Thompson*
Mrs. Van Orden *Florence Billings*
Stephen Whitney *Harry Mestayer*
Mrs. Sewell *Ida Darling*
Randolph Hastings *Alfred Hickman*
Mrs. Burden *Hattie Delaro*
Gambier, the jeweler *Macy Harton*
Detective Gillian *Lee Delaney*

Story—Dramatic. Written by E. Lloyd Sheldon. Directed by Wallie Van, under personal supervision of S. L. Rothapfel. Photographed by Eddie Earl.

Remarks

A cracking good sex play, outchambering Robert W. Chambers.

Through the influence of others, a young wife is led to believe that happiness comes through wealth alone. She sets up false gods as her ideals, and not until she is brought face to face with the true situation does she realize that her happiness is with her husband and not in seeking the wealth of the world or its false idols.

Playing with hot coals is the specialty of the young wife.

Her husband is an architect, and, to obtain for him more work, she encourages the attentions of two wealthy men who can aid him toward success. Previously, the husband has been being around a wealthy grass widow (for business reasons only) and coaxed her into letting him design plans for her new residence.

To make matters worse, wifey accumulates debts and accepts gifts of money and jewels from the other men. She sells a diamond bracelet, which has been stolen. Fearing that her husband will learn of the scandal when the victimized jeweler comes to her house, demanding his money, she hurries to the residence of one of her admirers, to get the necessary amount. Hearing of the nocturnal visit from another woman, her spouse also hustles to that destination. The wife takes the money and makes a getaway before the rich man can go through with his little whim to make her pay for the favor. She has no sooner gotten away than a shot is fired from without the residence, and her host falls dead. A moment later the husband comes in and is bending over the bleeding form when the police arrive.

The wife admits all at the coroner's inquest. The author quickens the plot by bringing a confession out of the wife's other wealthy admirer. The defendant's lawyer discovers during the hearing that finger prints on the revolver correspond to those on the back of the murderer's chair. He has hated the dead one because he, the defunct party, married the murderer's divorced wife.

The photography and titles are excellent, as is the acting of Grace Darling as the wife. Hugh Thompson is fine as her husband. In fact, it is an all-star cast. Florence Billings, as the divorcee, Harry Mestayer and Alfred Hickman as the murderer and murderer, are eminently satisfactory. If Lloyd Sheldon can write more stories such as "False Gods," and Rothapfel and Wallie Van can put them on, exhibitors will be happy indeed, and will extend liberal patronage to the Rothapfel unit program. An account of the initial showing of Rothapfel's program is contained elsewhere in this week's CLIPPER.

FLASHES FROM THE STUDIOS

Priscilla Dean, recently critically ill with double pneumonia, is recovering.

Henry B. Walthall is to be seen in "The Long Arm of Mannister" as his next star.

Eddie Polo has completed work on "Cyclone Smith's Pardner," directed by Jack Jaccard.

William Sherrill is expected back from California some time this week.

Hedda Nova has signed with the Universal to appear in "The Spitfire of Seville."

Sheldon Lewis has signed with Louis Mayer to appear in a series of special pictures.

Dorothy Dalton will start work shortly on a new picture to be directed by Sam De Grasse.

Madge Evans is to be starred in a new story by Lucy Sarver, to be produced by the World.

Fannie Rice has signed with J. Stuart Blackton to appear in one of his productions shortly.

Mae Murray is to be seen next in "The Woman in White," which will be directed by Leonce Perret.

Southard Brown has been placed in charge of the publicity staff of the Pioneer Film Corporation.

Alice Brady is starred in "Redhead," which is her newest production, and has just been released by the Select.

Jack Gilbert has been signed by the Universal to play in "A Little Brother of the Rich," now being produced at Universal City.

FEATURE FILM REPORTS**"THE COMING OF THE LAW"**

Fox. Five Reel.
Cast

Kent Hollis *Tom Mix*
Nellie Hazelton *Bronnie Vernon*
Big Bill Dunlavy *George Nichols*
Judge Grancey *Jack Curtis*
Neal Norton *Sid Jordan*
Potter *B. M. Turner*
Ten Spot *Charles Le Moyne*
Yuma Ed *Lewis Sergeant*
Sheriff *Harry Dunkinson*

Story—Dramatic. Written by Charles Alden Seltzer. Scenario by Denison Clift and Arthur Rosson. Photography by LeRoy Grange.

Remarks

A pleasing western drama, with nothing that is new in it, but with plenty of thrills. The producers did the usual impossible things with the story, and forgot that the time was supposed to be before "the coming of the law."

Kent Hollis, a tenderfoot, though born in the west, comes to his birthplace to settle up his father's estate. He finds the town in the hands of Dunlavy. His first meeting with Dunlavy results in a fight in which Kent saves a girl (who naturally falls in love with him and he with her) from the villain's clutches. Kent then sets about cleaning up the town in which he succeeds only after he gets a terrible beating himself, beats up the bad man of the town and makes a friend of him.

Box Office Value

One day.

"VIRTUOUS SINNERS"

Pioneer. Five Reels.
Cast

Hamilton Jones *Norman Kerr*
Dawn Emerson *Wanda Hawley*
Eli Barker *Harry Holden*
Stool Pigeon *David Kirby*
McGregor *Bert Woodruff*

Story—Dramatic. Directed by Emma J. Flynn. Featuring Norman Kerr and Wanda Hawley.

Remarks

"Virtuous Sinners" has a case which does its work excellently. The settings are good and the story itself is well written. The one fault which stands out is poor photography.

The story is about a society crook, who by accident, passes by an east side mission where Eli Barker serves hot coffee with salvation. He meets Dawn Emerson, who has been picked off the streets by Eli, starving, and is staying with him. They fall in love with each other.

McGregor, a lovable old man, gets hurt by an accident and Jones the crook decides to pull off one more job to get money to pay for an operation which will save McGregor's life. A stool pigeon gets him arrested while he is escaping from the house he robbed. The trial comes up and Jones is found guilty. The judge, after hearing the story of why he robbed the house, places him on parole, and Dawn and he are married.

Box Office Value

Two days.

"THE VEILED ADVENTURE"

Select. Five Reels.
Cast

Geraldine Barker *Constance Talmadge*
Richard Annesly *Harrison Ford*
Reginald Crocker *Stanhope Wheatcroft*
Mrs. Montrose *Vera Doria*
Mlle. Hortense *Rosita Marsini*
Mr. Barker *T. D. Crittenden*
Fred Barker *Eddie Sutherland*
Diana Barker *Margaret Loomis*
Eve Gardner *Vera Stinson*

Story—Society Comedy. Written and scenariorialized by Julia Crawford Ives. Directed by Walter Edwards. Photographed by James C. Van Trees. Starring Constance Talmadge.

Remarks

Constance Talmadge in her most kittenish moments. Women will like "The Veiled Adventure." Therefore the exhibitor should worry about the men. They'll have to come whether they like it or not.

The hero said he had no use for a woman who would steal or lie, and that no woman could get him to elope with her. That's interesting to the ladies, to begin with. How Miss Talmadge made him change his mind is worth seeing if you like that sort of stuff.

The plot is of the thistledown type; just the thing for Miss Talmadge, who is perfectly at home in the part of the society girl who rented a manicure parlor for a week to teach Reggie, her fiance, a lesson. She was always teaching a lesson to somebody!

Richard Annesly, the hero, a Westerner, wearing evening clothes with true Fifth avenue grace, and coming East to visit her brother, happens in at the shop and drops dead in love with Constance. Meanwhile her fiance is batting around with the French proprietress of the nail joint.

Having hooked the Westerner, Miss Talmadge steals her father's money and confesses to her victim that she is a liar and a thief. And the darned pecan forgives her! Worse, he asks her to elope with him. She is all set for the rainspout act and they start to sneak off. But wait a minute. She tells him to come into the house. He does and she leads him into the dining room, where he is given a treat upon hearing her father announce his daughter's engagement to Reggie. The hero then shuffles out into the dark to gawk at the ocean. Suspense. Heroline gives Reggie back his ring and swishes oceanward, too, Ah-h-h! They meet, they mush—and then, by heck, it is "The End," and they're still standing on the beach!

The last scene has a rare slice of comedy. As they prepare to clinch, an ancient fisherman, seated on a rock nearby, keeps shifting his gaze from line to lovers and back again.

"Gosh, I wish he'd kiss her, so's I can pull in my fish," he exclaims.

The titles are good and are improved by marginal movies displayed on the screen simultaneously with the wording. Harrison Ford is excellent as the Westerner, while the remainder of the cast is adequate. Though not as classy as other Constance Talmadge pictures, it will do nicely.

Box Office Value

One day.

"THE MAYOR OF FILBERT"

Triangle. Seven Reels.
Cast

Mayor Johann Schmidt *Jack Richardson*
Charles Smith *Belle Bennett*
Molly Vaughan *Barney Sherry*
Dr. Loring *Royal Denman*
Roger Taft *Wilbur Higby*
Mike McCarthy *James Grimes*
Jim Grimes *Jos. Singleton*
Mrs. Grimes *Milicent Fisher*
Belle Glover *Louise Lester*
Carolyn Hazard *Grace Parker*
Miss Gretta Schwartz *Olga Gray*

Story—Dramatic. Adapted by Daniel Carson Goodman from novel by Charles Francis Stocking. Directed by William Christy Cabanne. Photographed by Sam Landers. Features Jack Richardson.

Remarks

Plain prohibition propaganda. A year or so ago, it might have pulled packed houses in certain sections, but today, with national prohibition about to go into effect July 1, it is pathetically behind the times. Some tall press agenting will be necessary to put the feature over, even the title of which is poor and without power to compel interest. Triangle made the film in 1918, and should have sent it to exhibitors then. Now it may be too late. Prohibitionists themselves will not knock down the doorkeeper in their eagerness to see it, for many of them are too busy trying to lay in a supply of stimulants before the prices become higher, to bother with the movies.

The author stole out to the graveyard of dead but not forgotten themes one dark night and dug up the remains of the mistaken identity idea. He made his villain of Johann Schmidt, Mayor of Filbert, and owner of most of the saloons. The hero was Schmidt's twin brother, Charles Smith.

The Mayor went to the office of Roger Taft and Dr. Loring, leaders of the Prohibition parties, to intimidate them for daring to threaten running dry candidate against him. Schmidt pulled a gat, clutched at his heart and fell. Doc Loring pronounced him dead—some doctor!—and while they were trying to figure out what to do with the body, in popped the twin brother, looking for work. Finally Smith was induced, at a gun's point, to take the real mayor's place, and the supposed corpse was hauled away suffering from apoplexy. The bogus mayor then began mayoring, while the genuine article lay on a hospital cot miles away.

It being a prohibition picture, there were a lot of reels in it. Reel seven depicted Schmidt, elected Mayor, when he gave his brother a chance to come out of the stowpon (intentionally misspelled) and repeat. Conventional ending. Mayor Schmidt and sweetheart doing a walky fade out.

Jack Richardson as the brothers, does well, and is the principal in a lovely barroom fight. Belle Bennett has the role of the silently suffering sweetie, who had an awful burden wished on her in the person of Mayor Schmidt's illegitimate son, whose mother was her sister. Master Ben Alexander was excellent as the kiddo. Barney Sherry as Dr. Loring was good.

Box Office Value

One day.

HAVE GOOD PROGRAMS

Good programs have been selected for the Rialto and Rivoli this week.

The former house is to have a comedy week. Marguerite Clark in "Come Out of the Kitchen" is featured there. In addition, there will be a Charlie Chaplin film revival, namely, "The Cure," and a comedy ballet, arranged by Adolf Bolm. Arthur Depew will play "Album Leaves," by George Merkel, upon the organ, and Emanuel List will sing the overture to "The Merry Wives of Windsor" and "Down Deep Within My Cellar."

At the Rivoli, Norma Talmadge will be the feature attraction in "The New Moon." The rest of the program will include "When Love Is Blind," a Mack Sennett comedy, a rendition of Liszt's "Thirteenth Rhapsody," a cimbalom solo by Dela Nyary, Anna Rosner, Mme. Pascova and Martin Brefel in the Trio from "La Gioconda," an organ solo by Professor Firmino and another number by the orchestra entitled "The Forge in the Forest."

PIONEER TO DO SIX FILMS

Six feature pictures will be produced by the Pioneer Film Corporation this summer, contrary to the usual policy of withholding big productions for the fall. Four of the pictures are Henry B. Walthall in "The Boomerang," "The Sins of the Children," "Virtuous Sinners," with Wanda Hawley, and "The Lady of the Dugout."

All of the Keith theatres will hereafter present "Topics of the Day," a number of catchy remarks selected from the world's news by The Literary Digest. The houses at which it will appear include eight in New York and theatres in Indianapolis, Cleveland, Philadelphia, Pittsburgh, Columbus, Cincinnati, Toledo, Youngstown, Dayton and Louisville.

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